

3-D Imaging Past & Present

November/December 2011
Volume 37, Number 3



A Publication of
National
Stereoscopic
Association, Inc.

Mile-High 3-D Part 2

STEREO WORLD

Warren G. Harding Part 1



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

More View-Master Outdoors

Here's another group of View-Master Personal views showing people enjoying the outdoors. These unlabeled reels were made by an unknown photographer, so unfortunately nothing is known about the locations, dates or people included.

The first view appears to show a couple of hikers pausing for a photo, but I'm surprised at the bright white pants the man is wearing! He must not be worried about getting them dirty along the way. And speaking of clothes, the folks in our second view enjoying a picnic are pretty nicely dressed too. I doubt they plan to go hiking after lunch dressed like that.

I've been known to make some goofy photos like our third view, but had I come across this twisted tree, I still may not have thought to get someone to hoist himself up into it like this guy did! What a clown! 🤡



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stwrld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

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www.stereoview.org

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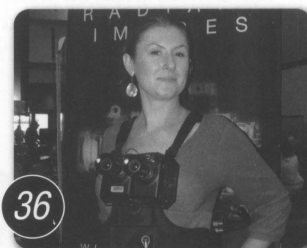
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Front Cover:

Keystone No. 18520, "President Harding at U.S. Veterans Hospital No. 77, Portland, Oregon." is from part I of Richard C. Ryder's feature "The Man Who 'Looked Like a President': The Real Tragedy of Warren G. Harding"

Back Cover:

"Swirl" by Thomas Woodward in Loveland, Colorado's Benson Sculpture Garden drew attention from stereographers on one of four excursions during the 2011 NSA Convention. Visible through the center of the abstract piece is a skull held by a shaman in "Out of the Mystic Past" by Fritz White. Coverage of the Stereo Theater shows and the tours appears in part 2 of "Mile High 3-D at NSA 2011" by John Dennis.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2011, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to *Stereo World* is part of NSA membership.

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Delays from All Sides

We might be forgiven for feeling paranoid about the post office and two ISPs ganging up in some flat-world cabal to delay the magazine at every step recently. Delivery of our previous issue (Vol. 37 No. 2) was delayed when the First Class mailing again failed to arrive at members' homes until, in many

terly about the delay. That, it seems, resulted in a delay of *four* days with numerous long and frustrating calls in the meantime. When the line was finally clear, we were informed in another call to Earthlink that rather than quickly restoring our DSL connection, the service would actually have to be treated as a "new" con-

nection requiring *five to ten* business days.

We apologize to anyone who tried to contact *Stereo*

going to the expense of switching to a wireless service and the hassle of changing the magazine's e-mail address. Between the editorial and layout offices, it's been like revisiting the 1980s, with phone dictation for text additions, hurried car trips to deliver image files on discs and no way to quickly research or fact-check material. Needless to say, the goal for the remainder of 2011 will be to get things back on line and on schedule.

A Maturing Stereo Theater

Thanks to John Hart (CO), the 2011 Stereo Theater covered in this issue was among the most successful ever, drawing more professional, studio and student made 3-D videos than ever. On the websites of several of these individuals or companies, a show's appearance at NSA 2011 is proudly listed (especially if it received an award) along with other showings around the world. The NSA is becoming better known among producers of independent short,

Editor's View

Comments and Observations

by John Dennis

cases, after the Bulk Mail issues had been delivered. We apologize to all members who expect prompt delivery by First Class mail. The printer has made all possible inquiries and complaints at the post office, and we will be adding "FIRST CLASS" to the edges of the poly bags and then to the face of the address sheets in the hope of catching someone's attention. (Neither move should in fact be necessary, since the First Class copies are marked so in the postage permit and are separated into different bins from the Bulk Mail copies.)

Then, as this issue was being finished, the DSL modem we had switched to in order to have internet access for three computers here suddenly failed. When we inquired with Quest (Century Link) we were informed we would have to buy our own replacement. Since we still had an Earthlink DSL modem and had maintained the *Stereo World* e-mail address through them, we asked Quest to remove their DSL service from our phone line so we could reestablish service using the previously quite reliable Earthlink modem.

A call to Earthlink brought assurance that service could be restored as soon as Quest cleared the line. Told by Quest that the effort would require two days, we complained bit-

terly about the delay. That, it seems, resulted in a delay of *four* days with numerous long and frustrating calls in the meantime. When the line was finally clear, we were informed in another call to Earthlink that rather than quickly restoring our DSL connection, the service would actually have to be treated as a "new" con-

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Zeppelins: A Personal Account

promotional or experimental 3-D videos as a receptive venue for their work, with an audience that appreciates and understands stereoscopic imagery far more than most.

This could certainly bring more such work to the Stereo Theater, especially at the 2012 convention in Costa Mesa, just a few exits down the freeway from Hollywood. Some members have expressed concern that the amazing quality of today's professional and student stereography could have an intimidating effect on beginners or even experienced amateurs, leaving them to show their stills or videos to local clubs but making the Stereo Theater seem above their level. It can work both ways, of course, with great shows both inspiring and humbling the rest of us. Several years ago, the amateur but astounding nature work of Pat Whitehouse had similar effects on stereographers around the world.

The 3D Digital Image Showcase, another initiative by John Hart, will help encourage wider participation by inviting just six images from anybody wishing to send them in. While it would be silly to pretend that the overall quality of presentations in the Stereo Theater has not gone up in recent years, the hours of projection time have also increased. A welcoming and open invitation by convention organizers to all stereographers and to local clubs should help fill that time. For the most nervous of potential presenters, perhaps one of the digital projection workshops could be devoted to watching and reviewing short, first time efforts.

John Bueche Named NSA VP

During its annual meeting at the 2011 convention, the NSA Board of Directors named John Bueche a Vice President of the organization. John was a Co-chair of the 2010 convention in Huron/Sandusky Ohio with Barb Gauche and also organized the excursions that year along with Barb. On the 2011 Convention Committee, he organized the "Shooting Loveland" On-site Image Competition. 📷

I have a small piece of a downed Zeppelin, and saw the R-101 embarking on her first and final voyage. So I have been most interested in the two articles on "Giants in the Sky". I congratulate the author on the clear way he has set out the facts.

One night in England in 1916 my mother was awakened by a red glow in her room. Rushing to the window she could feel the heat of a huge fire drifting past overhead. It was a Zeppelin, burning. With a roar and a shower of sparks it crashed to earth in the field behind the cottage. Soldiers were put on guard to watch over the wreckage. Two were billeted in my mother's home. One gave her a piece of dural tubing which she had cut and trimmed to form a serviette ring. I hold this in my hand right now. It is engraved:

ZEP L31

1.10.16

POTTERS BAR

One day in 1930 there came a throb in the sky and we were let out

of school to see the airship R-101 drifting by. She was on an early test run from nearby Cardington, where she had been built. In the weeks that followed the giant airship passed over several more times, but in spite of our protests, we were never let out

to see her again.

Then one afternoon I watched as the R-101 passed across the sky, moving low and slow at the start of her voyage to India.

Letters

Readers' Comments and Questions

Not long afterwords the message swept around the village "She's down! - In France!" There was no "breaking news" on the primitive "wireless" of the day, and the newspapers with reports of the disaster did not arrive until the following morning. So how did anybody know so soon? To start the story flowing?

Neal DuBrey

Port Elizabeth, South Africa 📷

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GONE MADDD

by AARON WARNER
3-D by Ray Zone



"MY NEW BOYFRIEND IS A 3-D NUT AND, FOR SOME REASON, KEEPS SHOWING ME OFF TO ALL HIS 3-D FRIENDS."



"MY NEW BOYFRIEND IS A 3-D NUT AND, FOR SOME REASON, KEEPS SHOWING ME OFF TO ALL HIS 3-D FRIENDS."

Mile High 3-D at NSA 2011

Part 2 *by John Dennis*

The Awards, 3D Art Gallery, Trade Fair, Keynote and other special events of the 2011 NSA convention were covered in our previous issue. To provide the space they deserve, the Stereo Theater, Excursions and other aspects of the convention are covered in this issue.

Stereo Theater

The Stereo Theater at the 2011 NSA convention in Loveland, Colorado was easily one of the most successful ever thanks in very large part to the efforts of John Hart (CO), who recruited shows from around the world, instituted the new 3D Digital Image Showcase (Vol. 37 No. 2 page 7), photographed and designed the logo, introduced most of the shows, and projected them. Shows were divided into general categories like "Classics of 3-D" and "Indy-Videos and Video-Slideshows" and were divided into projection blocks within those general categories. At least 118 different shows were projected over five days with the assistance of Oliver Dean, with



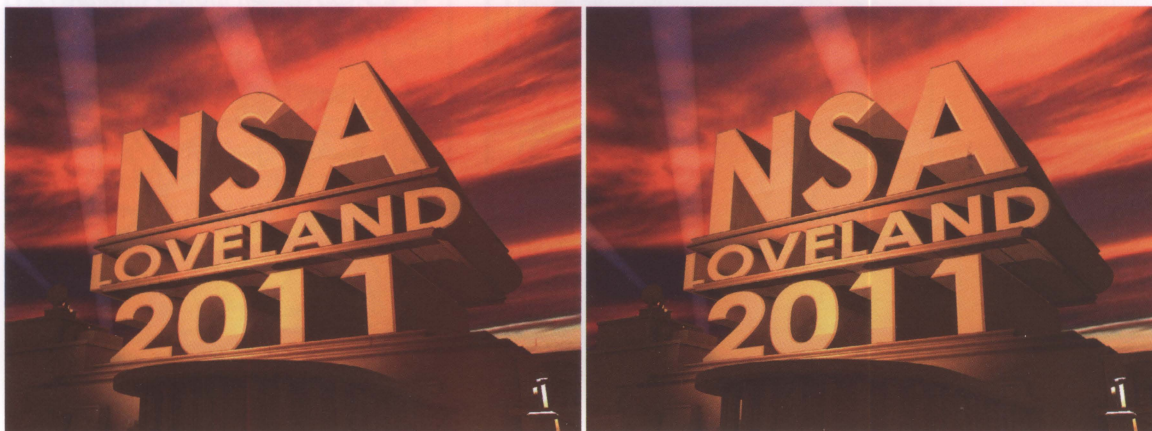
John Hart

some repeats and award winners shown on Sunday.

Along with many impressive shows from familiar NSA and ISU names, there was an encouraging response from professional stereographers and filmmakers, studios, and students involved in emerging programs for stereoscopic video and film production. Eric Kurland helped arrange the showing of several films

that had been presented at the recent LA3D Film Festival (Vol. 37 No. 1 page 15), while Barry Aldous did the same for shows from artists in the UK and Ariela Stern coordinated material from PassmoreLab in San Diego.

DIARY OF A FRIDGE by Josephine DeRobe won the Paul Wing Award for best show overall. It shows a family in their kitchen in front of a used refrigerator.



A delighted cheer went up when this "Searchlight 3-D" video by Ron Labbe opened the Stereo Theater accompanied by a familiar musical fanfare.

Stereo Theater Director John Hart (CO) checks focus with binoculars while people find seats and chat with friends.

(Stereo by Mark Willke)

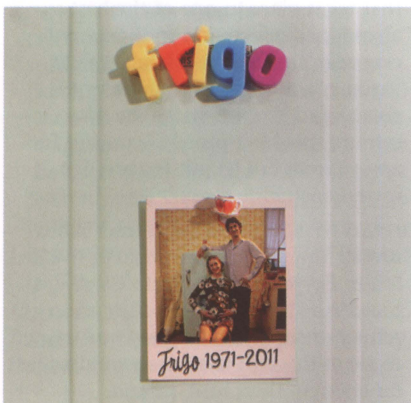


ator, which witnesses milestones in the family's history along with everyday life. The whimsical story includes food flying itself into the fridge, shots of people seen from inside the fridge, and multiple generations pictured near (and even on) the one appliance known for running almost forever. (Josephine DeRobe can be seen helping shoot the recent Wim Wender film *Pina 3D* in Ray Zone's article "Apotheosis of the Body" in this issue.)

FRESH PERSPECTIVES by Simon Bell received the Stereo Theater award for Best Still-Photo Based Show, and is an appreciation of the natural world and our place in it. Images from his travels in Southern Patagonia, Costa Rica and the Niagara Escarpment are combined with sculptures by Inuit artist Abraham Anghik.

MAKE EVERY SECOND COUNT by Nat Bartholomew received the Stereo Theater award for Best 3-D Cinematography. It presents videos of mountain and sport biking over jumps, rocks, trees and planks which, if it had been done as CGI footage, would have been dismissed as impossible, with drops far too steep for human survival. The shots

The door of the fridge that witnesses 40 years of a family's life from its position in the kitchen gets adorned with the usual photos and art, helping tell Josephine DeRobe's charming story "Diary of A Fridge" which won the Paul Wing Award in the 2011 Stereo Theater.



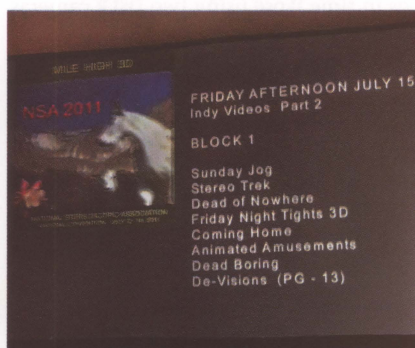
are made from onboard a bike, from the ground, and from a zip line which follows the bikes through some of the most difficult parts of the course. Most of the video looks less like a race than gravity defying bike choreography staged on the side of a rock and tree studded mountain.

TWO WIVES - A CIVIL WAR STORY by Rich Dubnow & Phylis Maslin received the Stereo Theater award for Best Story/Narrative. It gives a personal account of America's bloodiest war 150 years ago as told by wives from each side who are left behind when their husbands go off to war. Civil War reenactments provide the action scenes.

FRIDAY NIGHT TIGHTS 3D by Joonki Park received the Stereo Theater Award for Best Computer-Generated Imagery. The show is an amazing example of 3-D animation by a student at the UCLA Animation Workshop. A young guy who tells his friends he's going to soccer practice is in fact preparing for his ballet class, dreaming of a performance only possible in 3-D animation. It can be seen at <http://asiangeleno.com>.

ANIMATED AMUSEMENTS by Bob Venezia received the Judges' Artistic Achievement Award. It animates stereotypes of carnival rides in time lapse as they paint their own colorful, glowing patterns against the night sky using two Cannon G9s synchronized with Stereo Data

The on-screen listing of shows scheduled in Block 1 on Friday afternoon in the Stereo Theater.



Maker and a switch coupled with an intervalometer.

MY DREAM by Joy Park received an Honorable Mention in the Stereo Theater. It features an extraordinary dance performance presented by the China Disabled People's Performing Art Troupe (CDPPAT). This winner of Third Place in the 2011 LA 3D Movie Festival maximizes the 3-D effect, using a broad range of depth on the Z-axis, by showing 21 beautiful hearing-impaired dancers, moving their hands in highly synchronized patterns as they present their dreams. See SW Vol. 36 No. 3 page 39.

THE REALITY CLOCK by Amanda Tasse received an Honorable Mention in the Stereo Theater. It's an animated portrait of an elderly watchmaker as he struggles to accept the influence of early stage Dementia on his identity and sense of time. Shot using time-lapse photography, live action and stop-motion animation, it immerses the viewer in the internal experience of the character and references specific tests and dialog written by people with Dementia. The video won the Outstanding Student Achievement Award at the 2011 LA 3D Movie Festival. For details see www.therealityclock.com.

WHITE KNUCKLES 3D BY OK GO by Eric Kurland received an Honorable Mention in the Stereo Theater. This is a 3-D music video for the very small screen, in this case the Nintendo autostereoscopic 3DS. With a strange combination of trained dogs, buckets and office chairs, none of which stop moving for a second, NSA member Eric Kurland shot a video for the band OK GO which ended up as part of the first system update for the 3DS released in March, 2011. An anaglyphic version of the video running on a 3DS can be seen at www.3-diy.com.

WISH YOU WERE HERE: POSTCARDS

FROM SOMEWHERE by Robert Bloomberg received an Honorable Mention in the Stereo Theater. It assembles stereoscopic greetings from some of the world's most famous and not-so-famous



A Civil War reenactment scene from "Two Wives-A Civil War Story" by Rich Dubnow & Phyllis Maslin, which received the Stereo Theater award for Best Story/Narrative. The retinal rivalry evident in the muzzle blast was an accident of synchronization that was left in the final cut because it works well on the screen.

sites visited over the years by this prolific and skilled stereographer.

CAITHNESS GLASS CLOSE UP by Barry Aldous received an Honorable Mention in the Stereo Theater. It examines the depths of the internal structure of Caithness glass paper weights using sequential shots with a Cannon 5D and macro lens.

DE-VISIONS by Ryan Suits received an Honorable Mention in the Stereo Theater. It represents in 3-D how a writer's mind is haunted by the shadows of his past, from dancing in the rain to day-glo body paint, girls melting around him, fun-house distortions etc.

WAITING FOR THE END, LINKIN PARK by PassmoreLab received an Honorable Mention in the Stereo Theater. It's a 3-D music video for "Waiting for the End" from the Linkin Park album *A Thousand Suns*, *World Tour 2011*.

COMING HOME by Rehala Jagric received an Honorable Mention in the Stereo Theater.

27 YEARS LATER by Shinterra tells the story of a scientist, Dr. Sim, who has developed a time machine which can be used just once, and plans to turn the clock back a year, with lottery information. However, the time setting changes from 1 year to 27 years because of a suspicious man's disturbance. Originally produced for the Seoul International Extreme - Short Image and Film Festival in Korea, the show won First Place in the 2011 LA 3D Film Festival. See *SW* Vol. 37 No. 1 page 15.

3D MINIATURE CITIES 2, OSAKA by Katsuhiko Inoue miniaturizes the city of Osaka through time-shift processing of 3-D hyper and time-lapse shots as well as Google Earth CGI.

ANTHROPODICUS CAMEROONENSUS by Marlin Peterson is a series of macro stereos of "any and every invertebrate that caught my fancy and tickled my whimsy whilst sweatily stalking the jungles of Cameroon with my DeWijs stereo lens, SLR and flash."

BATHPLUG ADVENTURES by Takashi Sekitani features a bathplug in cartoon

character form distorting and cavorting to fast music. The humorous short piece is one that, about 2002, helped convince Stereo Theater Director John Hart of the potential of digital imaging technology.

A BETTER MOUSETRAP by Ron Labbe is a short but captivating digital animation based on the Fisher Price Mousetrap game. What began as a personal experiment in 1998 evolved into an IMAX 3D film by 2003. For the whole story, see *Stereo World* Vol. 31 No. 1 page 20.

THE CANDY MAN CAN by Ray Moxom features colors as intense as the subject's sugar content. It was shot in a large candy shop during the 2011 Australian National Stereo Photography Convention.

CANYON COOLADE by John Hart (CO) contrasts canyoneering in the icy glacier-fed waters of slot canyons in Colorado with the lush limestone grottos of the Sierra Madre Oriental Mountains in Mexico.

SOMETHING FISHY by David Robinson visits the annual fish festival in Newlyn, next to Penzance on the south coast of Cornwall. Seafood of every description, music, dance and a colorful atmosphere make this still working fishing port ideal for stereography.

CARNAVAL DE SAO PAULO by Ron Labbe provides an impressively close look at the people and costumes (or lack of such) at this loud and colorful carnival with outrageous, gaudy floats that seem determined to outdo those in Rio.

STEREO TIMELAPSE by Takashi Sekitani features footage of shooting hyperstereos in time lapse using two DSLR cameras with synched interval timers.

CHANGES WE DON'T UNDERSTAND by Ryan Suits is a 3-D music video shot on iPhones.

CLOSER by Ray Moxom demonstrates stereo close-up techniques using some outstanding examples from his large body of work.

DANCE OF LIGHT AND SHADOWS by Peter Gedei is a macro stereo look at

spring flowers from an insect's perspective.

DARK COUNTRY by Tom Jane is the 3-D feature film covered in Ray Zone's article "Detour to Midnight - Shooting Three Dimensions in the Dark Country" in *Stereo World* Vol. 36 No. 1 page 6.

DARK COUNTRY INTERRUPTUS by Ray Zone reveals how key scenes were done in 3-D through clips and live narration plus questions and answers.

A DAY BY THE SEA: SURFERS FROZEN IN SPACE by Oleg Vorobyoff presents amazing shots of surfers taken from above, as they were riding skateboards down a street. Huge waves and mountains of spray are frozen in time (one shot looks like a surfer trapped under a waterfall), with some careful and creative masking aiding the effects.

DEAD BORING by Dave Edwardz exposes the danger of trespassing in a house haunted by a beautiful but jealous ghost. (For this very original comedy about sex in the afterlife, the NSA program listings for the show didn't include the "adult content" icon, resulting in complaints following a brief but loud scene of simulated oral sex.) Produced at the Australian Radio & Television Film School, background material and a clip can be seen at www.deadboring3d.com/?page_id=7.

MICROWORLDS by PassmoreLab is a live-action science documentary that explores the unseen world around us.

DEAD OF NOWHERE by Chris Young is the dark story of a trapped motorist that takes place in one of the best "abandoned gas station in the desert" ever seen in any film. He must fight various "abominations" in order to escape and save his wife. The nine minute short is a proof-of-concept for an eventual full length feature. See www.deadofnowhere.com.

DIVING AT EL QUSEIR by Werner Bloos reveals the underwater world of the Red Sea in Egypt near El Quseir. Close-ups include a "Nemo" Clown Fish and a school of small fish that seemed trained to swim through the stereo window just far enough, then turn around.

DOGGY CAM by Takashi Sekitani reveals the world through the HD 3-D video eyes of a dog and won Second Place for Best Stereo Video at the 2007 Stereo Theater. A pair of HD video cameras mounted in the head of a small wooden dog on wheels get pushed around Tokyo, down sidewalks, through crowds, across streets and even down a slide in a playground.

EL DIA DE LOS MUERTOS (THE DAY OF THE DEAD) by Robert Bloomberg follows the preparations for this joyous festival in Mexico at the beginning of November, celebrating the return to earth of the souls of the dead.

EYES WIDE OPEN DUBAI by Damien Steck & Walter Blanc explores a famous luxury hotel in a video made using Canon 5D Mark II cameras.

FOUR PLAY by Andrew Murchie consists of several 10-20 second animations themed around the number four. Entered in various 3-D film festivals worldwide, it was a runner up in the Sony/3D World Short Film Contest.

WARP 3D by Markus Kosonen paints the universe and the Earth into being and warps times itself with time-lapse street scenes.

FREE YOUR STYLE by Hermine Raab reveals the work of three artists during Vienna's Fashion Week. They show their thoughts about the fashion dictate by sending three "misses" over the catwalk: MisApproval, MisConception and MisTake.

THE GIRL WHO HAD NO FEAR by John Hart (CO) records a daring young lady who volunteers for a scary photo shoot.

YEAR OF THE PAINTED LADY by Bob Pryce documents an unusually large migration of Painted Lady butterflies (*Cynthia cardui*) to England from Africa in 2009. The stereos were all taken in the field using a home-built, two-mirror beam splitter for macros.

GLORIA (THE DEATH OF ME) by by Andrew Murchie presents a holographic version of a performance by indie band The Raw I's, set in a holographic projection kiosk inspired by the Sega arcade game "Time Traveller."

GOING SOUTH by Gert-Jan Wolkers is a combination of video sequences and stills made with cameras by Co Van Ekeren, of South Georgia Island and the Antarctic Peninsula in 2010. Seals and penguins stretch to the horizon in some shots, combined with a wide variety of sea birds nesting and feeding chicks in multiple close-ups. The final text appearing the screen reads "Let this not be the end - preserve antarctica."

GROWN UPS by Damir Vrancic shows some of the experiments performed by chemistry and physics teachers in pri-

mary schools, chosen to capture the interest of primary school students.

HOLLOW HILLS OF NEW MEXICO by Peter & Ann Bosted takes the audience into caves under the "Land of Enchantment" where multiple stalagmite formations provide a perfect stereoscopic portunity.

HOLY MOLY by Passmore Lab is a short and delightful animation about moles enjoying 3-D entertainment.

3D DOM, SALZBURG by Katsuhiko Inoue is a photo based video shot on Dom in Salzburg, Austria on the way to the 2009 ISU Congress in Gmunden.

HYPER-STEREO FIREWORKS by Jay McCreery takes the audience "inside" exploding fireworks through 17mm wide angle lenses on DSLRs mounted 20 feet apart for eight second time exposures synchronized with a radio trigger.

I DREAM by Chris Young is a 3-D music video for TheTotallyWow. It features Balthazar Getty and KO TheLegend, plus Scott Thomas set in (via green screen) some sort of spacecraft the size of a shopping mall with screens and windows mirroring the performers. See www.youtube.com/watch?v=vHfcssPMHA&feature=youtu.be&hd=1.

ICE CAVE ON VISEVNIK PLATEAU by Peter Gedei explores a cave high in Slovenia's Bohinj Mountains. Discovered decades ago, the cave has only recently become completely open after ice at the entrance melted away.

IMAGES OF PRAGUE by Gert-Jan Wolkers covers many enchanting details of the city through skillfully shot sequential stereos made with a single Canon 5D MKII camera.

IN THE BLUE by Asakura Hideyuki displays several species of fish around the world's oceans and their dependence on the coral reefs that shelter them, accompanied by a science museum style narration.

INTERMEZZO by Chris Casady is a brief (one minute) but intense animated abstraction which attempts illustrate a musical interlude in the style of mid-century non-objective painting.

ISLAND OF THE GODS by Damir Vrancic shows the landscapes, people, flora, fauna and dances of Bali.

KARATCHI SCRAMBLE by Chris Casady builds an abstract parade or calligraphic scribble into an animated vortex, suggesting that language sucks you in.

LECHUGUILLA CAVE by Peter Bosted and Daniel Chailloux reveals the other-worldly beauty of this huge New Mexico cave in stereos taken during seven-day exploration camps. See *Stereo World* Vol. 35 No. 3 page 20.

WINTER IN KINDERDIJK by Gert-Jan Wolkers presents winter scenes similar to those of the old Dutch Masters thanks to a very cold winter with frozen rivers etc. in the World Heritage site of Kinderdijk.

LOXAHATCHEE by Michael Bittner explores the Arthur R. Marshall Loxahatchee National Wildlife Refuge, which includes all that remains of the northern Everglades ecosystem in Florida. The short video features many of the native and migratory wildlife as well as landscapes.

LYNN C. SKEELS AND STEREO-TRAVEL IN NEW YORK CITY by Greg Dinkins and John Waldsmith presents some of the classic New York stereos by this would-be Harvard lawyer who decided he could make more selling (and later producing) stereoviews in the early 20th century.


THE LOST TEMPLES OF ANGKOR by Robert Bloomberg documents in exquisite detail the architecture and sculpture that illustrate the myths, religions and history of the Khmer culture that arose a thousand years ago in Cambodia. (See *Stereo World* Vol. 29 No.1.)

THE MAGIC COLORS OF SEALIFE by Jaap Van Loon & Will Dorresteijn lives up to its title with dramatic, close stereography of a beautiful but threatened world.

MAKER FAIRE by William Meredith includes a wild array of outlandish gismos and unlikely inventions in a short, colorful video.

3D AQUARIUM by Lightspeed Design reveals the impressive 3-D footage possible to capture without getting wet. Hollywood did it all the time, and some 3-D documentaries combined aquarium footage with underwater camera rig footage. Here, six salt water tanks with over 200 species of fish, anemones, crustaceans and corals were filmed using the DepthQ 3D rig and two Red One 4K digital cameras.

MARCH 11 EARTHQUAKE DISASTER STEREO PHOTOS by Hiroyuki Nakamura presents some surprisingly rare stereos of tsunami damage in northeastern Japan showing cars, boats and buildings

.....
An aging watchmaker experiencing the early stages of dementia in "The Reality Clock" by Amanda Tasse, which received an Honorable Mention in the Stereo Theater. 





.....
"Swirl" by Thomas Woodward in Loveland's Benson Sculpture Garden was one of the abstract pieces that drew attention from stereographers during the first of four convention excursions. (All stereotypes by the author except as noted.)



.....
"Out of the Mystic Past" by Fritz White is one of the more exciting examples of traditional sculpture in the Benson Sculpture Garden, just waiting for a bunch of people with 3-D cameras to visit. (The skull held by the shaman is visible through "Swirl" across the path.)

swept into almost surrealistic debris fields.

MISS DAISY CUTTER by Laen Sanches is an animated short film featuring "Nux Vomica" by The Veils.

MY 50 YEARS OF EXHIBITING STEREO IMAGES by Al Seig includes about 20 award-winning images from each decade of his prolific 3-D production.

NARA, THE ANCIENT CITY IN JAPAN by Yoshinori Yao highlights famous historic features and beautiful scenes in Nara, the 1,300 year old World Heritage site in central Japan.

A NARROWBOAT EXCURSION ON THE OXFORD CANAL by Ken Burges & Tanya Alsip presents a spring-time meander through the English countryside on a 57-foot narrowboat documenting details of canals, locks and the boat's cozy interior.

NATURE'S SECRET MYSTERIES by Tom Koester is a delightful 3-D spoof of nature films and TV shows.

NSA 2012: COSTA MESA by the LA 3D Club provides a preview of the 2012 NSA convention at the Orange County Hilton, including video of nearby attractions.

OH SUNNY DAY by Ryan Suits is a stereoscopic "2-D" short animation using line drawing.

PAT WHITEHOUSE, AN INTRODUCTION by Susan Pinsky & David Starkman describes the noted stereographer's work and life as well as the equipment she constructed, her projection technique and the process of digitizing her timeless stereo shows.

GLORIA by Pat Whitehouse is her most well known show, the fifth movement from her "Tribute to Handel" presentation. It required considerable skill to synchronize the slides with the music when projected by hand, but digital conversions make her classic presentations more widely available for today's audiences.

RESCUE by Pat Whitehouse tells of a female robin caring for orphaned fledglings in a blackbird's nest while simultaneously rearing her own brood. The 1978 show presents a rare opportunity to again hear Pat's voice.

A PHOTO-OPTICAL RECORD OF PHYSICAL PHENOMENA RELATED TO TIME, DECAY, AND DEATH, PART 2 by Mark Golebiowski offers the opposite of the usual 3-D flower presentation. Instead

of perfect blossoms sparkling with dew, follows blooms as they dry, wither and die, curling in on themselves but maintaining intense, if darker, colors.

PRIVATE SHOOT by Ray Moxom documents the swimsuit model as well as the stereographers at an Australian 3-D workshop where 36 Fuji W1s and W3s, three Ekeren twin rigs and 1 Canon-SDM twin rig joined them at the beach.

PHYSICS OF SURFING by PassmoreLab explores the physical science of ocean waves, surfing, and the passion of surfers for experiencing waves inside and out.

PSA-ISCC by Ray Moxom presents award winning images from the latest round of a long standing inter-club competition between several U.S. and one Australian 3-D club.

REFLECTIONS ON A GOLDEN AGE by David Burder is now a classic of its own, produced in the late 1980s as a multiple dissolve slide projection show. Now digitized, it traces the history of stereo photography through the medium's own images with a flair equal to the style of the Victorian subjects of the views in the flow of its narration and music.

ROCK CANDY by Andrew Murchie is a short promotional video for the music themed media package from Enhanced Dimensions, with over 40 2-D/3-D animations.

DUNES by John Hart (CO) documents some of the more off-beat sporting activities like sand skiing on the Great Sand Dunes of Colorado before they became part of a regulated National Park.

ROCKY MOUNTAIN PARK FROM THE AIR by Wojtek Rychlik reveals the park in amazing aerial hyper detail.

MARBLE POWER by David Robinson & Barry Aldous uses examples from the 13th century to the start of the High Renaissance to suggest that marble symbolizes the rise of both artistic and political power in Sienna, Pisa and Florence during that period.

ROYAL WEDDING 3D by David Burder covers the April 2011 London wedding of Prince William and Catherine Middleton from the point of view of crowds in the street, including the excited people, their costumes, hats and various souvenirs. Prior to the show, small Union Jack flags were distributed to the first few rows of the audience to wave.

SAN DIEGO IN 3D by Gary Schacker includes many of the city's finest and

most iconic attractions, all stereographed in the famously perfect local weather.

THE COLORS OF THE YELLOWSTONE NATIONAL PARK by Hermine Raab studies the oldest of the National Parks in dramatic stereos of its geysers, hot springs and mineral tinted rocks and soil.

NORTH MEXICO VOLCANO by Pierre Meindre explores in detail the area surrounding the volcano as well as the caldera itself.

SENEFELDER by Gert-Jan Wolkers explores the historic Senefelder Jewish cemetery in the center of Berlin.

SHADES OF GREEN by David Burder was commissioned by the Department of the Environment to promote the countryside and heritage of Northern Ireland through the Northern Ireland Tourist Board.

STEREO TRECK by Oliver Dean is a low-budget parody of the original *Star Trek* TV series, created for the Stereo Club of Southern California banquet in August of 2009. Talented volunteers for both acting and technical work including a green screen for backgrounds help make this an outstanding club production.

SUNDAY JOG by PassmoreLab Presents a 3-D run through a cubist world, with

block people walking square dogs down the street.

SWITCH by PassmoreLab pursues a criminal in a high-speed chase through a futuristic world for a mystery object in his possession.

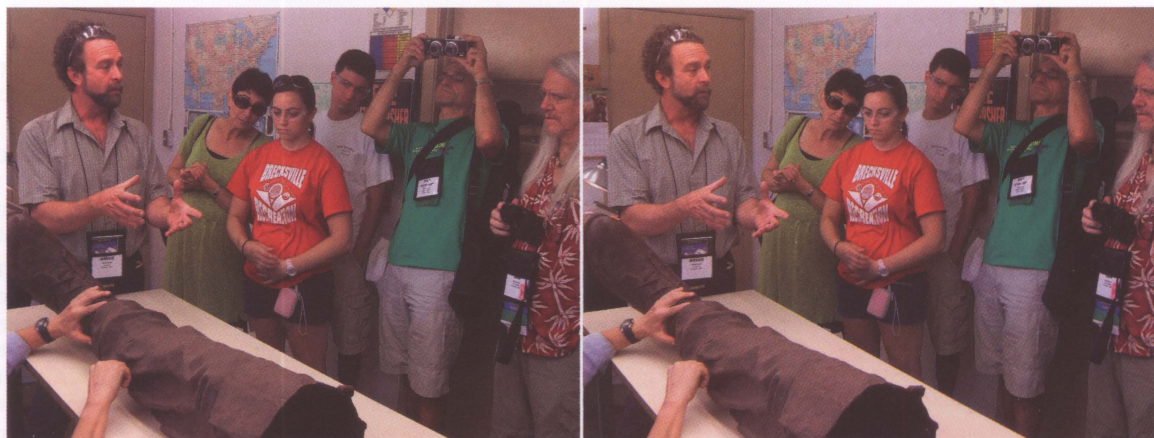
TAKE TOO LONG by Kwesi Davis animates the plight of people coping with life in a flooded New Orleans, talking about the lack of help, escaping dangers both hurricane caused and human caused in gritty images with a sort of 3-D video game look.

THICKER THAN WATER by Thomas Tripodes tells the story of a young man who meets the love of his life at a family party only to discover a disturbing secret that changes everything. It won the Audience Favorite Award at the 2011 LA 3D Film Festival. See SW Vol. 37 No. 1 page 15.

THOSE WHO WILL, MAY WIN: THE LIFE AND TIMES OF WILLIAM KIRKMAN by Barry Aldous uses vintage views, conversions and original documents to follow the life of this pioneer who was successful in enterprises from gold mining to ranching.

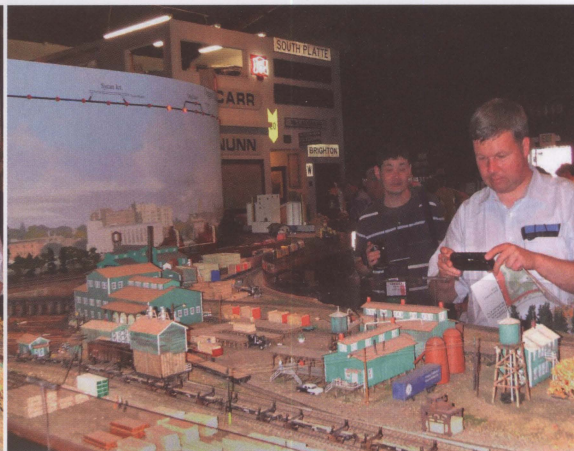
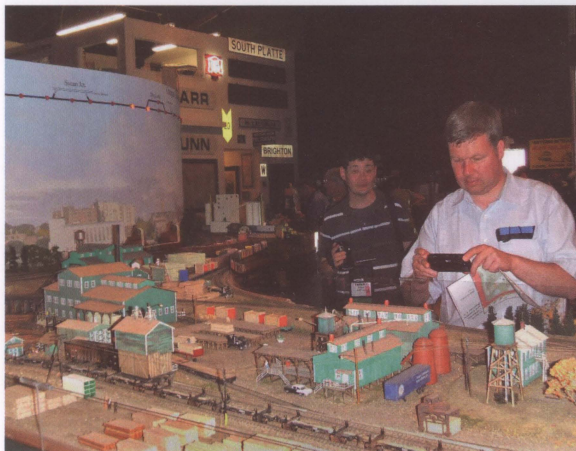
TIMELAPSE SHOWREEL by Riku Naskali reveals breathtaking scenery in the Swiss Alps through the use of paired Canon 5D's.

Guiding a tour of Art Castings of Colorado, sculptor/stereographer Bruce Gueswel explains an early step in molding and casting a large sculpture to be assembled from several sections after bronze casting is complete. At right, George Themelis goes for a high angle shot while convention co-chair Ken Burgess listens with his Cycloptial Adapter equipped W3 ready.



During the pouring step of bronze casting, a room filled with stereographers felt the heat from 30 feet back when pre-heated ceramic shells were filled with molten bronze. The sand tubs at Art Castings of Colorado hold the shells safely upright for pouring and have room for several pieces to stand and cool.





.....
 Alex Klein aims his W3 at a model lumber mill along an HO version of the Oregon, California & Eastern Railway. Takashi Sekitani, center, waits for another train to come around the end of the Greeley Freight Station Museum's complex mountain layout which includes 15 bridges and 12 tunnels plus detailed sections of Klamath Falls and Lakeview Oregon.



.....
 The special NSA tour was allowed behind the scenes at the Greeley Freight Station Museum where this staging yard on a shelf the length of the display holds 14 HO scale trains, allowing them to be remotely selected and sent onto the layout's 20.5 scale miles of track.

TINY PIZZAS by Chris Casady is an abstract, animated cascade of colorful shapes and forms that follows musical cues in a palindromic structure.

TREASURES OF OLD HAVANA by Dale Walsh reveals details of historic buildings in Havana, including the City Museum and its hundreds of artifacts dating back to the 16th century.

A TRIBUTE TO EDDIE SETHNA by Colin Clay follows the life of Dr. Eddy Sethna from medical school to a teacher of photography instrumental in the formation of the Royal Photographic Society's Digital Imaging Group and winner of the Society's Fenton Medal.

TRU-VUE AND VIEW-MASTER SHOW: ROYAL GORGE by Bob Shotsberger offers a trip in time through Colorado's Royal Gorge via the 1938 Tru-vue 3-D film-strip (No. 721) and View-Master reels 238, 239, 240 and packets A-320 and A-323 from 1940 through 1970.

UNIVERSE IN A COFFEE CUP by Takashi Sekitani transports the audience into the small universe existing in a coffee cup, using a DSLR camera with a DeWij macro stereo twin-lens.

GREEN FIELDS OF FRANCE by Tom Rywick combines vintage views of World War One with modern day stereos of cemeteries in northeastern France to the music of John McDermott's mov-

ing version of the WW1 song "The Green Fields of France."

UNSEEN ELLIS ISLAND by Sheldon Aronowitz & Gary Schacker has become one of the favorite stereo presentations of recent years, exploring the abandoned buildings of Ellis Island Immigration Center in 2003 prior to cleaning and stabilization for future restoration like the main hall of the Immigration Museum. The halls and rooms untouched and deteriorating since closure in 1954 provide a captivating stereo experience in a show first presented in Portland in 2004, where it won the Paul Wing Award. (See *Stereo World* Vol. 30 No. 2.)

UYUYUI! by Santiago Caicedo is an elaborate piece of artistic creation where technology highlights the work of manual illustration, real imagery and composition. The story introduces us to a fantasy world where the skies are populated by curious life forms and strange robotic creatures lurk the forest. Two children on a picnic day are separated by a violent wind and only the force of their friendship will guide them through danger and adventure. It won Second Place on the 2011 LA 3D Film Festival. See *SW* Vol. 37 No. 1 page 15.

A VISIT WITH PAUL WING by Ron Labbe is an edited and digitized version of a show made with a Toshiba VHSC 3-D

video camera in 1993 showing Paul in his home among his vast collection of stereoscopes.

VIEW-MASTER SHOW: BUTTERFLIES by Bob Shotsberger presents digitized butterfly stereos from the View-Master packet B-610, *Butterflies of North America*.

WATTS TOWERS THEN AND NOW by Tom Koester documents in both still and video images the famous towers by Simon Rodia in revealing detail while providing a fascinating history of this cultural monument.

INNER EARTH by PassmoreLab explores caves around the world, hitting the highlights of multiple locations in the style of a Discovery Channel program.

WAVE RIDERS by John Hart (CO) is a look at the humorous antics of wave-riding rafts, followed by carnage, as kayakers tackle the rapids of the Arkansas River near Salida, Colorado.

THE WAYFARER'S DREAM by John Hart (CO) & Jerry Oldaker builds on previous works like "A Fractal Odyssey" and "Morpheus" in exploring the grace and beauty of morphing other-worldly objects generated by fractal mathematics. While for some it may suffer from a similarity with the previous shows, this visual symphony of glowing objects constantly morphing while moving

into or consuming each other is the most perfectly choreographed effort yet, and especially for first-time viewers of this evolving digital art form it's as jaw-dropping as any of the previous shows.

WILDDDD LIFE by John Hart (CO) uses 2-D to 3-D conversions to add depth to images taken in remote wilderness places like Botswana, Namibia, Kenya and Alaska. Sometimes tricky in closely studied stills, the conversions were very well done and some cases only the fact that the 3-D was "too perfect" offered a clue that the image had been converted. Perhaps best of all was the fact that they were identified as conversions in advance, a disclosure audiences may not always be able to depend on, especially in the case of commercial producers new to 3-D.

Late Night 3-D Love in Loveland

The 3D Figure Art-Photography and 3D Erotica segment of the Stereo Theater late Friday evening drew about 150 people to this year's

"Adult Theater." According to presenter Mark Kernes, shows were divided between fine-art photography and adult industry offerings, including "Boris Shoots Betty," a slideshow by Virginia-based photographer Boris Starosta taking viewers step-by-step through his photo shoot of a model, from her first undressing, through her posing in a bubblebath, to the drying-off; Cecil Stone's "Art Nudes," featuring a pair of ballet dancers *sans* clothes; veteran stereographer Robert Bloomberg's "Khajuraho Nights," a tour of ancient temple, pyramid and other carvings of sex in the ancient world; Terry Wilson's "3Drotica: In the Eye of the Beholder," with images taken from her foot fetish-oriented FeetDreams website.

Kernes' own show "Bringing the Love to Loveland," is a selection of 3-D images from adult movies and his "Behind the Scenes" is a 3-D video walk-through of Penthouse

Studios' 3-D production areas where films like their "3D Sizzle" are made, which was the final show of the evening.

Workshops

With 23 workshops covering an impressive range of stereoscopic topics, there was of necessity some overlap with other workshops or convention activities, but the morning scheduling kept them separated from Stereo Theater shows. The most requested workshops were repeated Sunday morning.

MAKING STEREOCARDS THE EASY WAY
(USING STEREOPHOTO MAKER) by David Kuntz

CYCLOPITAL FUJI 3D CAMERA ADAPTERS
by David Kesner

2D TO 3D CONVERSION IN 2 MINUTES
by Gene & Liz Mitofsky

USING PHOTOSHOP TO ENHANCE ANY PHOTO by Bob Venezia

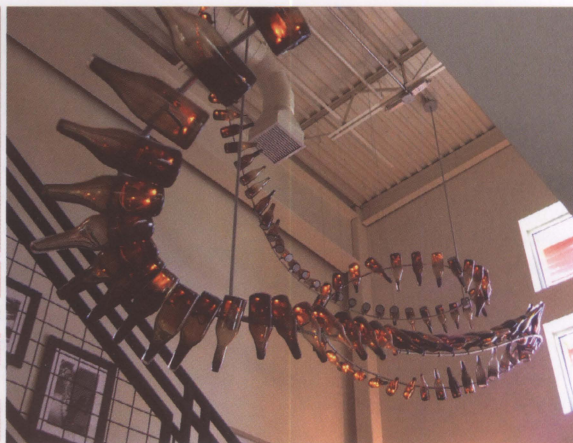
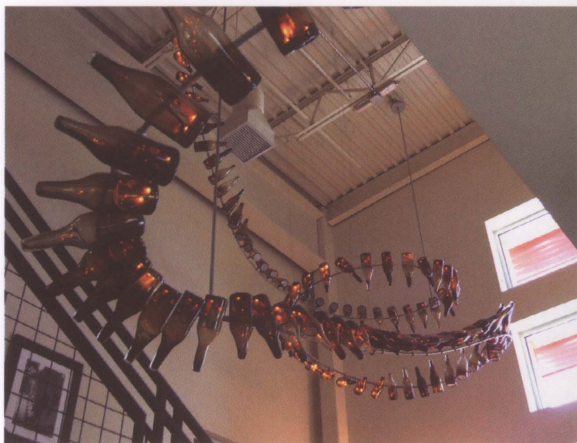
3D VIDEO EDITING by Tom Koester

While many of the sculptures at the Swetsville Zoo resemble dinosaurs of various metallic descriptions, this creation near the entrance looks more like a Japanese movie robot grabbing an astronaut.



Some of the Swetsville Zoo's sculptures tower over visitors while others are tiny critters just a few inches high. These shovel birds perched on a pump handle are near various other imaginative avian creations that drew intense stereographic attention.





.....
 Among the beer and bicycle related art found at the New Belgium Brewery in Fort Collins was this spiral beer bottle light fixture dominating a stairwell.



.....
 Beneath mobiles of bicycle rims, NSA visitors stereograph and peer into a row of brew kettles at the New Belgium Brewery in Fort Collins. To the right of these is a second area serving several of the plant's brews (like Fat Tire beer), on tap.

PHOTOSHOP TIPS FOR STEREO IMAGES
 by Bob Venezia

PHANTOGRAMS by Barry Rothstein

CREATING COMPETITION WINNING IMAGES by David Kuntz

3D FILM FESTIVALS AND DISTRIBUTION
 by Dmityr Athos

NVIDIA – HOW TO TURN A PC INTO A 3DPC by Patric Beaulieu

MACRO/CLOSE-UPS WITH THE MACROBOX by George Themelis

NVIDIA – HOW TO EDIT 3D CONTENT AND PUBLISH IT ON THE INTERNET
 by Patrick Beaulieu

HYPERSTEREOS WITH A SINGLE CAMERA
 by George Themelis

A BEGINNERS GUIDE TO STEREO PHOTO MAKER (SPM) by David Starkman

TIPS FOR SHOOTING OUTDOOR CLOSE-UPS AND CONVERTING THEM TO ANAGLYPH 3D by David Tank.

ADDITIONAL SPM TIPS AND TRICKS AND INTRODUCTORY FUJI W3 VIDEO EDITING by Steve Berezin

TOPAZ LABS PLUG-INS by David Kesner

VIDEO PRODUCTION: FROM DEVIATION MANEGEMENT TO 3D BLU-RAYS by John Hart (CO)

3D IDEA SHARING, SHOW AND TELL
 by Jim Olsen

EXHIBITING STEREO PHOTOGRAPHS
 by David Lee

THE FUN AND CHALLENGES OF PRODUCING A PROFESSIONAL SHOW IN PROSHOW PRODUCER by Rich Dubnow & Phillis Maslin

USING 3D PHOTOS TO CREATE A GRAPHIC NOVEL IPAD APP by Mark Sroufe

HDR IN STEREO PHOTOGRAPHY by David Kesner

Special Interest Group Meetings

These meetings ranged from informal discussions to formal meetings and included gatherings of people interested in Lenticular 3-D techniques, Medium Format transparencies, the Stereoscopic Society of America, Phantograms, Vintage Slides, View-Master, the 3D Center of Art and Photography and the Amateur Photographic/Digital Exchange Clubs.

Excursions

Like NSA 2010 in Ohio, there were four excursions, going to attractions in or near Loveland, spaced through the seven days of the convention with each involving multiple stops at up to five locations that offered stereographic opportunities about everywhere you looked. In each case

the weather cooperated nicely, providing some hot afternoons but holding the thunderstorms for evenings when folks were back in the hotel and conference center.

Among the reasons to sign up for these tours are the bus rides themselves, and not just for the scenery. The conversations with other stereo imaging enthusiasts, uninterrupted by other convention business or schedules, can be some of the most informative there are—even better than some workshops. (The same goes for conversations simply overheard in the seat behind, in front or across the aisle.) Contacts and friendships with people from anywhere in the world can result as well.

Excursion #1 on Tuesday first visited the Benson Sculpture Garden in Loveland where 131 pieces of sculpture from modern to traditional to abstract are spaced around a small lake in a setting ideal for stereos. Every August there's a huge (2000 piece) show and auction there. See www.sculptureinthepark.org/benson-sculpture-garden.html.

To follow up on the sculpture theme, the next stop was Art Castings of Colorado, one of several bronze foundries in the area, and

available for an NSA tour by special arrangement. With the help of Bruce Gueswel, who's both a sculptor and stereographer, the group was shown every step of the "lost wax" process in its modern application to create sculpture from desk top size to massive public art installations. See www.artcastings.com.

After lunch "on your own" in downtown Loveland, where the sculptures along every street got well stereographed, the next stop was the Greeley Freight Station Museum. Although it occupies an old station in Greeley, this massive model train layout is based on an actual railroad in Oregon and California. With a 5,500 sq foot layout, 2000 cars and 150 locomotives, model railroad buffs regard it as "the ultimate mountain layout" that requires climbing stairs and going under bridges (plus a map) to see all the tracks, stations, towns and other features modeled here. See www.gfsm.org.

The final stop was the Swetsville Zoo, an icon in North Colorado where all the animals are sculptures assembled by Bill Swets from car parts, farm machinery and scrap

metal. Several rivers in Colorado had been flooding following rapid melting of a heavy mountain snowpack, and the Poudre River adjacent to the Swetsville Zoo had muddied part of the grounds and stranded some sculptures in water, closing one section. Since the only entry fee is a voluntary donation bucket, it was hard to complain and the flooded area was photogenic in itself. The many sculptures available for close stereography made this a delightful end to a full day of riding, walking and shooting. See

www.roadsideamerica.com/story/10787.

Excursion #2 on Wednesday started with a stop at Horsetooth Reservoir on a ridge high above Fort Collins, where stereographers clamored over rocks and through the mud of the night's rain to shoot the water ominously held back by a dam *directly* above the city and to see the sweeping view of the Eastern Colorado plains. The rest of the day was devoted to beer—an important subject in Colorado, and surprisingly rich in stereoscopic opportunities.

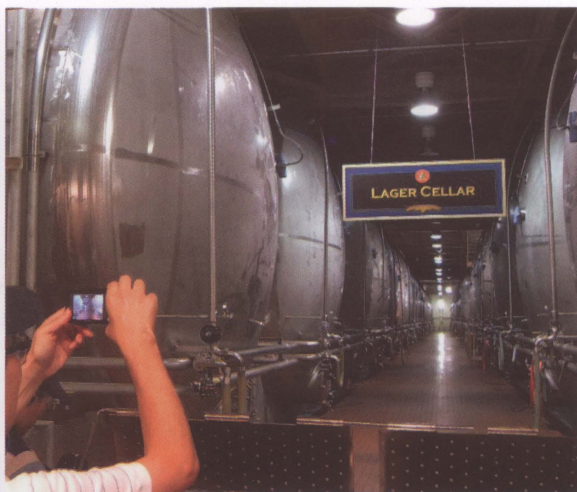
Next stop was the New Belgium Brewery in Fort Collins. Home of Fat

Tire beer and described as the first Belgium-style brewery in the U.S. It evolved from a basement home brewing kit to a commercial "craft" brewery in 1991. The tour started with samples and proceeded through the stages of the beer making process, with more samples in a room by the top level of the brew kettles. The bicycle themed history of the company was told along the way, and the many green aspects of the plant were pointed out. Employee parking is assigned with better mileage cars allowed closer to the door and bikes right next to the building. It's the first wind-powered brewery in the U.S. and some of the lighting is via solar tubes that outshine the electric hall lights.

Lunch in downtown Fort Collins provided an opportunity to shoot even more street sculptures in a restored old-town area now replete with trendy shops, eateries and of course a brew-pub!

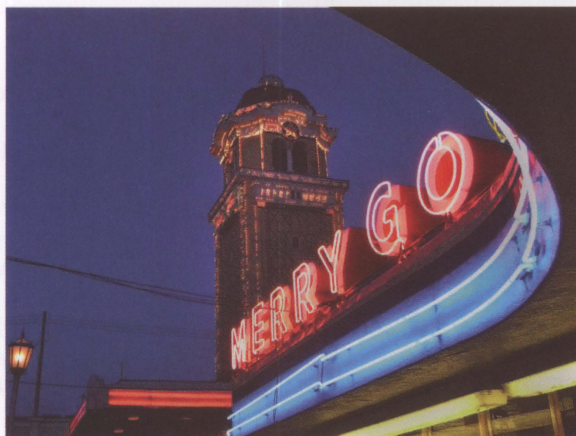
The final stop of the day long tour was the massive Anheuser Busch brewery located out on the plains with its own railroad spur line leading to the plant. The differences

The Lager Cellar is just one of several huge interior tank farms included in the tour of the Colorado Anheuser Busch brewery. Here the science fiction-like scene is being captured by a Fuji W3, itself stereographed by a W1.



The building housing the merry-go-round and its ticket office was nearly as much of an attraction as the ride itself during the NSA tour of Denver's 103 year-old Lakeside Amusement Park. After dark, the plentiful neon and other lighting paints imagery of its own, as on the landmark tower marking what was once the primary street entrance to the park.

The tower itself is now closed, as is a former dance hall beside it.





On the trail about halfway between Rocky Mountain National Park's Bear Lake and Nymph Lake, Linda Nygren carefully shoots a 3-D close-up of a tiny red plant using a Cyclo-pital adapter during the day-long Monday tour.



Demonstrating that not all 3-D cameras are compact digitals, F.A. Peter Weiler uses his box-framed dual rig to shoot tiny Nymph Lake, a half mile up the trail from the parking lot at Bear Lake, the first stop of Monday's Rocky Mountain National Park tour. The sign marks off a wetland restoration area at one end of the lake.

between this corporate giant (part of the largest brewing conglomerate in the world) and the previous brewery could hardly have been more dramatic, starting with orientation that involved signing liability forms, learning the tour rules from shoes to pants to photography limitations, and donning the required radio headphones to hear tour guides in noisy areas as well as the (required) official company cap. With millions to spend on PR, Busch provides a detailed and informative tour (including samples at different points in the process) of the Brew House, Starting Cellar, Quality Assurance, Packaging Facility, Lager Cellar and the Clydesdale barn. The guide was happy to answer all questions about the differences between Busch products and craft beers, and explained the current ownership of the corporation, which is more com-

plicated than just the 2008 purchase by the Belgian company InBev.

Excursion #3 on Sunday involved an evening ride to Denver for dinner and entertainment, guided by humorist Charles Phoenix. Dinner was at the Casa Bonita restaurant, a huge, multi-themed-multi-level, over-the-top extravaganza of a place that looks like a Spanish Mission on the outside and an underground Disneyland on the inside. Between the cliff divers at the 30 foot waterfall, the strolling mariachi band, the pirate cave, the drama performances and the arcade machines, there was plenty to aim stereo cameras at with no distraction by the food.

Then it was on to the 103 year-old Lakeside Amusement Park, a Denver treasure of the sort of defiantly surviving bit of art deco architecture and pop culture where Charles Phoenix enjoys taking people. A tempting target for developers, this

little island of decaying but beautiful wonders is especially photogenic at night when the vintage neon obscures the peeling paint and turns back the clock for those who were young a half century or so ago, trying every ride and exploring every corner of places much like this, perhaps with a first love by their side. Of all the man-made attractions visited during the tours, this was the hardest place to leave, the hardest place to give up looking for one more great stereo shot, the hardest place to forget.

Excursion #4 left the hotel at 7 am Monday to take visitors up into the mountains they'd been seeing for the past few days from Loveland, the peaks of Rocky Mountain National Park. As soon as the road started climbing through a steep, rocky canyon along a small river, people started spotting bighorn sheep jump-

ing along the edges as if hired as a welcoming committee.

First stop was Bear Lake, where a Ranger Station offered both rest-rooms and hiking advice. For those with limited mobility, Bear lake was a handy 256 feet from the parking lot with wheelchair access to its astounding view of the surrounding peaks. Other trails led to lakes from one half to five miles away, with varying amounts of climbing involved. With two hours allowed at the stop, some members of the group were able to reach the farthest

lakes, while other stopped at closer ones to spend more time shooting.

The next stop was an overlook called Rainbow Curve (10,829 feet), which offered a dramatic view of Hidden Valley, the hills and mountains to the east and the curves of Trail Ridge Road that the bus had just climbed. It was maybe a test of how the group would do at high altitude, as the next stop was for a box lunch at the Alpine Visitor Center at 11,796 feet. Among the rapidly melting remaining snowbanks, some people quickly found places to sit and eat before finding leg strength to

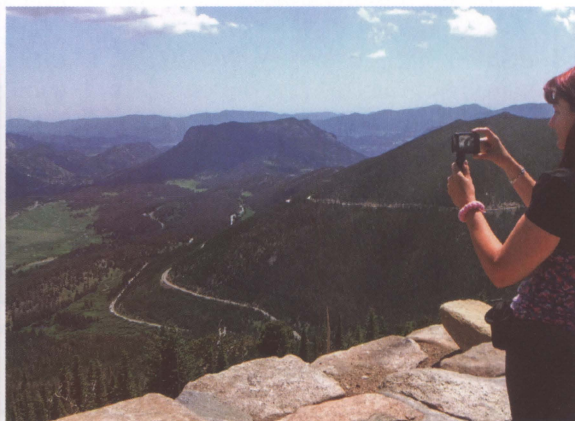
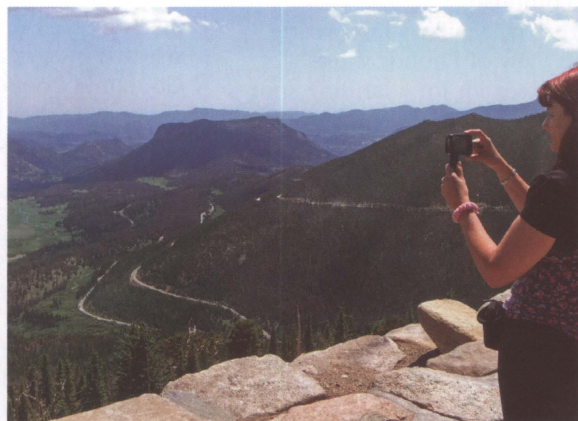
cross the parking lot to the Visitor Center itself. There, views of the surrounding peaks competed with the view down into the bowl shaped valley of a glacial cirque where snow melt flows into a sink drain like out-flow under the ice at the bottom where the resulting lavish vegetation attracts wildlife.

Starting back on Trail Ridge Road (highest paved road in the U.S.), lines of back country hikers could be seen crossing snow fields near rocky ridges as the bus passed back over the highest point on the road at

(Continued on page 32)

A stop at 10,829 foot Rainbow Curve let those on the Rocky Mountain National Park tour line up along the wall (like Valerie Lettera-Spletzer with her W3 here), to gaze down on Hidden Valley and the curves of Trail Ridge Road that had the bus had just climbed.

Several Fuji W3 and W1 owners took advantage of the cameras' Advanced 3D mode to take hyperstereos at such locations, as well as from windows of the bus as it traveled along high ridges.



A lunch stop at Rocky Mountain National Park's 11,796 foot Alpine Visitor Center allowed NSA visitors to eat right above the deep, bowl shaped valley of a glacial cirque, explained on the display board at left. Dale Walsh and Terry Wilson are seated at left and Vivian Walworth at right. Surrounding snowy peaks, only a little higher, were nearly blinding in the thin, clear air and mostly direct sunlight.



Water rounds a curved falls of the Roaring River at the tour's final stop, Alluvial Fan. Stereographers eagerly clambered over the boulders spread by a massive 1982 flood resulting from a dam collapse at a lake above.



Astro Views Tour the Solar System

His *Stereo World* articles and his book *A Village Lost and Found* easily demonstrate Brian May's intense interest in the history of stereo photography. Astronomy looms large among his other interests and the publication of his *Astro 3-D Card* sets by London Stereoscopic Company marks a combination of the two. Series 1 of the *Astro Owl 3-D Stereo Cards* is a boxed set of 12 standard size stereoviews on medium weight stock with images ranging from Saturn to the Sun.

Full color, high resolution reproduction makes these stereos ideal for viewing in the Owl stereoscope with its relatively high magnification. The

inner "ring" of the chromosphere and solar prominences as the left image with a longer exposure, revealing the outer corona's long pearly strands in the right image. When fused, both features are visible at once with the resulting retinal rivalry providing a shimmer that no flat image manipulation could ever accomplish.

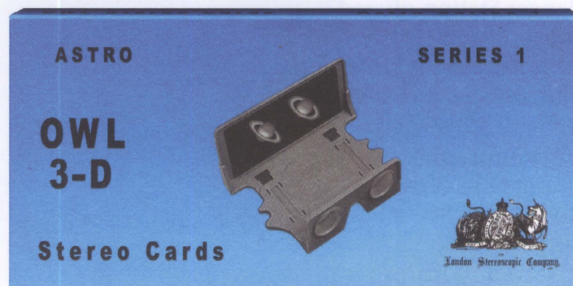
Another particularly fascinating card is a view of Phobos, close enough to search for a landing spot thanks to photos from the European Space Agency's Mars Express probe. Although Jupiter's moon Europa gets most of the attention due to speculation about what might be found beneath its thick ice surface, the moon of Jupiter featured in the set is the far more beau-

tiful Ganymede, which provides its own incitement to the imagination when seen in such inviting hyperstereo. The one 3-D conversion in the set is by David Burder from a flat photo of Buzz Aldrin on the moon,

taken by Neil Armstrong. Other selected images are from NASA, Chris Go, Jamie Cooper and Damian Peach.

The potential for additional astronomical 3-D sets is huge, when the available stereos from past space missions (*SW Vol. 22 No. 1* page 14) are considered along with those from various Mars missions as well as Earth-based stereo pairings taken with or without telescopes. Conversions of images from sources like the Hubble could add even more, making the task of selecting stereos for more Astro sets no doubt quite a challenge.

The sets are available, with the OWL stereoscope (*SW Vol. 35 No. 4*), from www.londonstereo.com/lsc_shop.html.



The OWL stereoscope with a view of Saturn is seen on the old style London Stereoscopic Company box containing Series 1 of the Astro OWL 3-D Stereo Cards.

NewViews

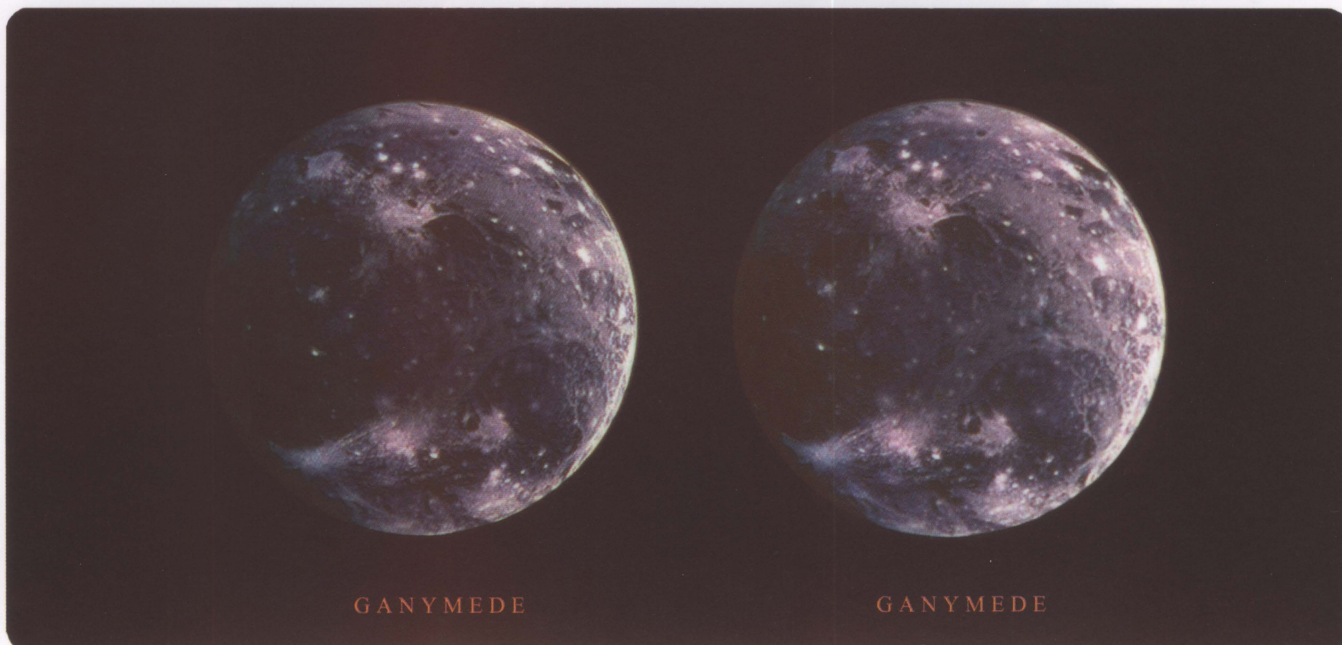
Current Information on Stereo Today

by David Starkman & John Dennis

view titles are aligned beneath each image to fuse in stereo at the surface of the card. Descriptive paragraphs on the card backs provide basic details about the subjects and how the images were made.

One of the two cards in the set shot by Brian May presents an interesting view of a Solar eclipse by combining an exposure showing the

"Ganymede" from the Astro OWL 3-D Stereo Cards. As detailed on the card back, this moon of Jupiter is the solar system's largest satellite, photographed on the 1979 NASA Voyager mission from different angles that made this stereo pair possible. © London Stereoscopic Company 2011



GANYMEDE

GANYMEDE

1953 Classic *The Theory of Stereoscopic Transmission* Available Free On-line


The Theory of Stereoscopic Transmission and its Application to the Motion Picture by Raymond and Nigel Spottiswoode with illustrations by Brian Borthwick, originally published in 1953 but out of print for many years, is now available in electronic format at www.stereoscopic.org/library.

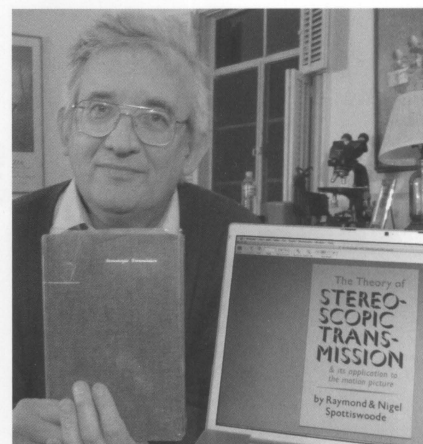
This book is the latest addition to the Stereoscopic Displays and Applications conference Virtual Library, and joins several other pioneering but hard to obtain texts in the field of stereoscopic imaging. By converting classic publications into electronic editions, the SD&A aims to make these volumes easily accessible to stereoscopic researchers once again.

The Theory of Stereoscopic Transmission provides a theoretical analysis of the three-dimensional geometry of capture and presentation of stereoscopic images as typified by 3D movies. Titles of chapters in the book include: Stereoscopic Depth Range, The Stereoscopic Window, Stereoscopic Calculators, Cameras with Variable Separation and Convergence, Projection, The Human Factor in Stereoscopic Transmission, and much more. An errata list is provided at the end of the book. Also included is an eight page anaglyph 3-D insert "Stereoscopic Diagrams" by Brian Borthwick and Jack Coote which illustrates some of the concepts in the book in 3-D.

Author Raymond Spottiswoode produced several documentary short films during WWII, then such short 3-D subjects as *The Black Swan*. Joining with brother and co-author Nigel, they went on to spur the 3-D film boom in the early 1950s and established Stereo Techniques Ltd. to produce stereoscopic documentaries and build improved 3-D cameras. Illustrator Brian Borthwick animated several short films including the 1952 3-D film *The Owl and the Pussycat*.

James Spottiswoode, son of Raymond Spottiswoode, notes "It is very gratifying to me personally to have Raymond and Nigel's book republished. My father Raymond died in my early twenties and I became very close to Nigel during the last decade of his life. We shared a love of mathematics and engineering and collaborated on several projects. He died just when the first PCs were emerging and the Internet was still ARPANET. I know that both brothers would have loved the idea that their book was having a second life as a virtual publication".

The SD&A conference wish to express their appreciation to the authors and heirs for their permission to make this book available to the stereoscopic community. 



James Spottiswoode with the first edition of his father's book and the on-line version.

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This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

The Man Who “Looked Like a President”

The Real Tragedy of Warren G. Harding

Part I: A “Normalcy” President for Post-War America

by Richard C. Ryder

The President of the United States was having sex in the White House. What was a bit strange was that the escapade was taking place, not in the President's bedroom, but in a tiny, cramped coat closet adjacent to the Presidential office. Meanwhile, the First Lady, who was *not* the object of the President's amorous attentions, had been tipped off to her husband's extracurricular adventures and was furiously searching through the many rooms and corridors, being discretely misdirected by “helpful” Secret Servicemen who had “seen” the President in another part of the building. Or so the legend goes.

No. The President in question was not Bill Clinton, nor was it John Kennedy, nor even Lyndon Johnson.

Many Presidents have been accused of sexual indiscretions over the years, from Thomas Jefferson, a lonely widower whose alleged keeping of a black mistress scandalized the post-Revolutionary generation, to Grover Cleveland, whose admitted affair gave his political opponents in the 1884 election the unique campaign cheer: “Ma, Ma, where's my pa?” To which loyal Democrats soon responded, “Gone to the White House, ha, ha, ha!” Andrew Jackson and his wife were accused of bigamy, while during World War II, then-General Dwight Eisenhower suppos-

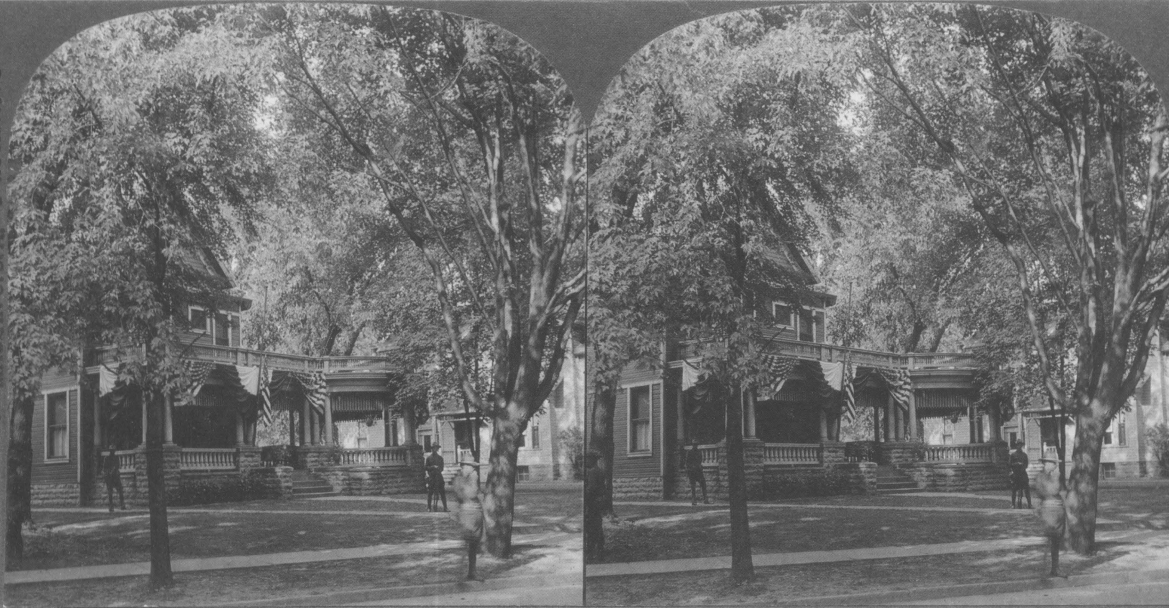
edly found solace in the arms of his British driver, Kay Summersby. And then there was Franklin Roosevelt, whose former lover, Lucy Mercer Rutherford, was present when he died at Warm Springs, GA., in April 1945, although wife Eleanor was not.¹

No. This was the 1920s, the wild, carefree decade of the “Roaring Twenties,” and the President in question was perhaps the most unfortunate individual ever to occupy the nation's highest office, a man who, we are repeatedly told, was singularly unqualified for the job.² Warren

Keystone No. 17392, “President and Mrs. Harding at Their Marion Home.” Warren Harding is remembered as a likable political hack of limited ability and dubious intellect, his wife as an ambitious, domineering tyrant. In reality, neither characterization is quite accurate. One of the few Harding views taken prior to the ill-fated Western trip as the negative number indicates.



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18562—President Harding's Home Showing the Famous Front Porch, Marion, Ohio.

Keystone No. 18562, "President Harding's Home Showing the Famous Front Porch, Marion, Ohio." The rounded porch extension at the right had allegedly been built to provide better access for the press in the 1920 Presidential Campaign. Harding's experience working for McKinley in 1896 may have suggested to him the wisdom of a "front-porch" campaign.

Gamaliel Harding was often confused, hesitant, and easily led (or misled), repeatedly betrayed by the friends he appointed to high office, a man whose tragic, untimely death was a blessing that spared him from the worst of the many scandals that plagued his administration. He was little more than a small-time Ohio newspaper editor with an ambitious domineering wife, a political hack hopelessly out of his depth, and his

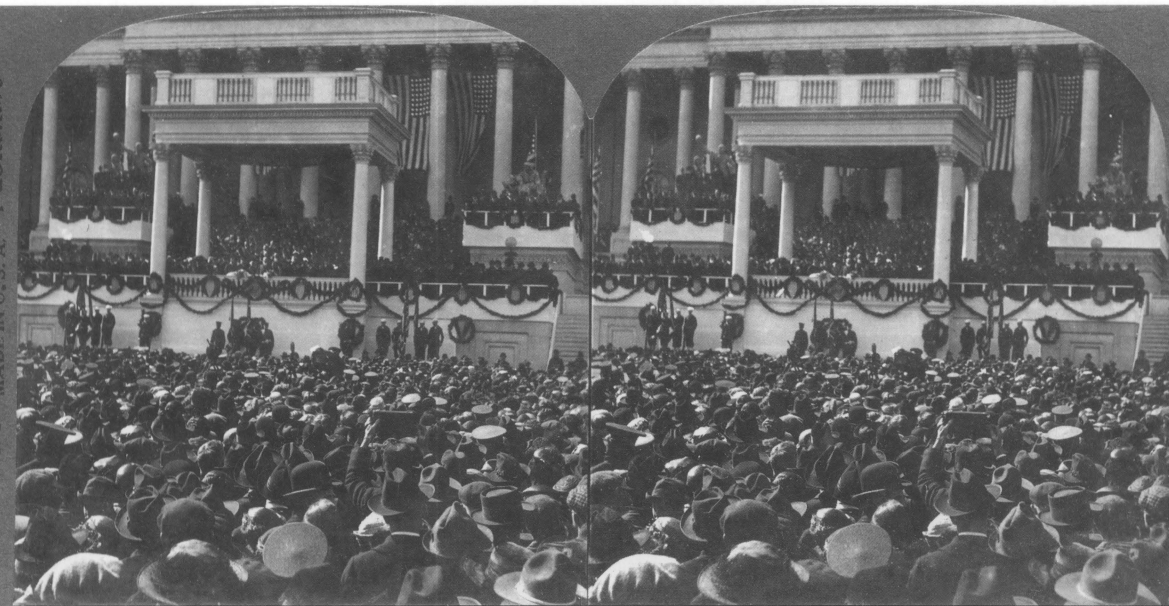
chief qualification for the office seems to have been, as one political handler astutely put it, he "looks like a President."

Harding was also, with the exception of Theodore Roosevelt and William McKinley, more widely

stereographed than any other President—perhaps more than any other individual. By 1923, the First World War and subsequent economic downturn had long since ended, Wilsonian austerity was a thing of the past, and the classic card stereograph was enjoying its last great burst of popularity, as Keystone rode the wave of renewed prosperity with its "World War," "World Tour," and "Primary" sets. Harding's much-publi-

Keystone No. 17396, "President Harding Delivering the Inaugural Address." Another rare pre-set image. Harding has often been castigated for the quality of his sometimes dreadful oratory, which was, however, no worse than that of many politicians (both then and now!). Much of the President's negative image was created by the repeated jibes of Baltimore Sun newspaper critic H. L. Mencken.

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17396—President Harding Delivering the Inaugural Address.



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18503—President and Mrs. Harding Visit Lincoln Memorial Before Alaskan Trip, Washington, D. C.

cized Western tour and subsequent death came at just the right time to catch the wave at its crest. Already, the growing popularity of the automobile, motion pictures, and radio had begun to erode the stereograph market and, by the end of the decade, the coming of "Talkies," the Stock Market Crash and subsequent Depression would spell virtual doom for the venerable art form.

And then there was the First Lady, Florence Kling DeWolfe Harding, an ambitious and formidable divorcee who had set out determinedly first to marry the popular editor and then to shape his political career—a woman whose domineering nature was reflected in Harding's name for her, "the Duchess." A woman of stern unsmiling appearance, at her fiercest she presented a visage that would curdle milk or as a teacher friend of mine once put it, in comparison with the legendary Helen of Troy, it was "the face that *sank* a thousand ships."

Eleanor Roosevelt was a later Presidential spouse who had a reputation for being plain, even homely, yet she habitually exuded a genuine warmth that softened her otherwise harsh features. No such gentleness eroded the granite countenance of Florence Harding. At least, that is the image that has come down to us.

But if Harding and his wife were such disasters, why were they so widely stereographed—far more so than Taft and Wilson combined, and

Keystone No. 18503, "President and Mrs. Harding Leaving White House to Visit Lincoln Memorial Before Alaskan Trip, Washington, D.C." With the clouds of scandal already looming on the horizon, the President was obviously relieved at the prospect of getting away from Washington—and, according to Hoover, greatly excited about being the first Chief Executive to visit Alaska. Note the typically black White House usher. In an age that saw increased racism and the revival of the long-dormant Klan, Harding's limited support of African-Americans raised old rumors about the President's supposedly mixed ancestry.

those two Presidents had occupied the White House for nearly *five times as long*, at a time when stereo was not yet moribund? There is a puzzling anomaly here. Is it enough to say, as H. L. Mencken and others who had a jaundiced view of the 1920s were wont to do, that Harding was a simple man who appealed to a simple people?

In polls of historians, Harding has habitually been savaged over the years as "America's worst President." And in Nathan Miller's popular 1998 work, *Star-Spangled Men: America's Ten Worst Presidents*, Harding only escapes top-billing thanks to Richard Nixon and the Watergate fiasco.

But was Harding *really* as bad a President as history has painted him? Or was he to some extent the victim of that history, a President whose untimely death served only to obscure the very real accomplishments of a mediocre but not really awful administration while allowing his detractors to focus on scandals that were not of the President's making?

There is no question that Harding was ill-served by some of those he appointed to high office. But in this Harding is hardly unique—and he did also appoint several good, even

exceptional, people to key positions in government. Harding was certainly more than the untutored country boob that the sneering and sarcastic Baltimore humorist Mencken made him out to be. And, of course, being dead rather limited Harding's ability to defend himself from his critics.³

Surprisingly, much that history tells us is "true" about Warren Harding makes good legend but bad history. Many stories that routinely appear in print have little or no basis in fact. How did this happen? How could it have happened? One is reminded of Marc Antony's lines from Shakespeare: "The evil that men do lives after them. The good is oft interred with their bones. So let it be with Caesar." So it was with Harding. Only in his case, the evil in question was often mere rumor, supposition, and unsubstantiated "facts."

From Blooming Grove to the White House

Warren Harding was born on November 2, 1865, just as the country was emerging from the trauma of civil war. And, although seven months had elapsed since Lee had laid down his sword at Appomattox and Abraham Lincoln had gone to his reward, Harding was in fact born

four days *before* the last Confederate battle flag was hauled down—when the raider *Shenandoah*, which had earlier mauled the Union whaling fleet in the North Pacific, steamed into Liverpool and surrendered to the British government.

Harding was born on a farm near the small Ohio town of Blooming Grove, the eldest of eight children of a Union Army veteran who later studied medicine and ultimately developed a flourishing practice, while Harding's mother became a successful schoolteacher and midwife. Precocious as a child, Harding moved on from a tiny one-room schoolhouse to Ohio Central College (actually a private secondary school) where he excelled at literature and philosophy and founded a school newspaper. Journalism was in his blood for, among the many odd jobs he had worked at while growing up, his favorite had been as a typesetter (or "printer's devil") at a small local newspaper in which his father had an interest. Upon graduation in 1882, Warren Harding returned to the family home, now a substantial residence in the small city of Marion. Here he drifted from teaching to the law to selling insurance, before joining two friends in purchasing a small

bankrupt newspaper, the *Marion Star*, at a sheriff's sale.

The young editor soon turned the *Star* into a respectable six-page daily and began to exert a significant voice in the town's civic affairs. One particular target of the *Star*'s editorials was the town's wealthiest citizen, a disagreeable real estate tycoon and financier named Amos Kling, whose enmity would come back to haunt the future President.

Harding was also musically talented, playing several instruments. He had earlier helped organize a town band in Marion, which had gained some statewide notoriety. It was his penchant for music that first attracted him to his sister's piano teacher, a strong-willed single mother, five years Harding's senior, whose ne'er-do-well drunkard husband had abandoned her and her young son years before. Worse still, Florence Kling DeWolfe was the estranged daughter of Harding's nemesis, Amos Kling (who had earlier agreed to raise Florence's young son provided she stepped aside and took no part in the child's upbringing.)

Eventually, in July of 1891, Warren and Florence married—over the furious objections of her father. Kling had tried to put financial pressure on

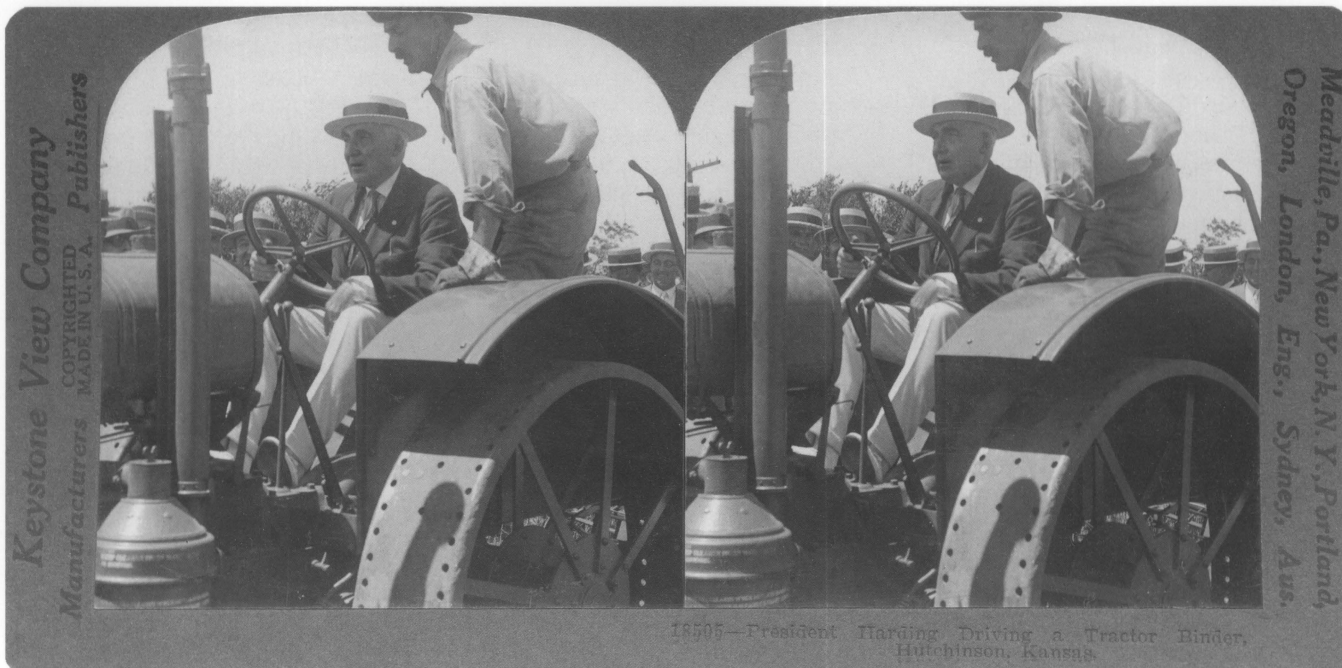
the Harding family to block the match and had even gone so far as to spread a particularly salacious rumor about his future son-in-law. Since Harding's ancestors had been abolitionists who had actually lived among poor blacks, Kling claimed that Harding was of mixed descent, later bluntly asserting that his daughter had, as he put it, "married a nigger." It was an allegation for which there was no basis, but, given the highly charged racial atmosphere of the time, could have done considerable damage to Harding's political ambitions.

Florence soon took over the business side of the newspaper, leaving Harding free to pursue his editorial responsibilities. He was also gravitating toward politics, to which he had first been exposed when he covered the 1884 Republican Convention in Chicago. There were also health concerns, with Harding several times visiting the Battle Creek, Michigan, sanitarium of Dr. J. H. Kellogg (of cereal fame)—probably in connection with a weak heart. Florence, too, suffered from a kidney ailment that on more than one occasion would prove life-threatening.

Contrary to popular belief, it was Harding, not his wife, who decided he should enter the political arena, although Florence supported his decision to do so. After stumping the state on behalf of William McKinley in the election of 1896, Harding won Republican endorsement for the

Keystone No. 18504, "President Harding Making One of His First Speeches on Great Alaskan Trip at Martinsburg, Maryland." Note the radio microphone at the left, a curious juxtaposition for a President who supposedly wanted to return to the "normalcy" of a small-town America that no longer existed. Surprisingly, there does not appear to be any Martinsburg (or Martensburg, as it is spelled on the back of the card) in Maryland; perhaps indicative of the haste with which Keystone prepared the set. This was probably taken in Martinsburg, West Virginia!





Ohio Senate three years later. With a gift for remembering names and faces and a cultivated sense of humility, the warm and genial Harding was easy to like and quickly rose to prominence in the State Senate, before moving on to the post of Lieutenant-Governor. But when Florence's kidney ailment returned with a vengeance, Harding chose to leave politics in 1905 and return to journalism, which would allow him to be closer to home.

Yet, with Florence bedridden, possibly permanently, the distraught editor soon drifted into a long-term, intermittent affair with Carrie Phillips, the wife of a close friend and one who was also seeking solace, having recently lost a child. The relationship ended, as most such liaisons do, badly. Many years later, Harding terminated the on-again, off-again romance when the now divorced Phillips asked him to leave Florence for her.

By 1910, with Florence on the mend, Harding agreed to run for Governor against a popular incumbent—and his own better judgment. Despite help from both President Taft and former President Theodore Roosevelt, infighting between conservatives and progressives hampered the Republican cause, and Harding was beaten badly.

Yet Taft appreciated what the Ohioan had done and two years later asked Harding to give the speech at the Republican Convention nominating him for a second term. Then,

Keystone No. 18505, "Pres. Harding Driving a Tractor Binder, Hutchinson, Kans." Harding's efforts on behalf of America's farmers, though only mildly successful, were the most extensive of any President in the 1920s. The first dozen sequential views exhibit a cohesion largely absent from the remainder of the Harding set.

after a bitter delegate fight, Roosevelt and the progressives bolted the party to form their own "Bull Moose" campaign for the White House. Taft's candidacy crashed and burned in the general election, with the President finishing a disappointing—and distant—third in the race, while Roosevelt, whom Harding had severely attacked in the speech, placed a respectable second to Democrat Woodrow Wilson.

Harding hoped that Taft would appoint him as Ambassador to Japan before he left office, but when that didn't happen, he allowed himself to be talked into running for the U.S. Senate two years later, in 1914. Harding's attacks on President Wilson's economic policies in the pages of the *Star* made him an attractive choice. With the recent passage of the Seventeenth Amendment, Senators were now chosen directly by the people, and Harding developed an effective and novel campaign style, telling potential voters precisely what they wanted to hear while carefully avoiding saying anything disparaging about his primary rivals—prompting one to lament that Harding had no business being in the race at all if he refused to come out and fight. Harding sailed through the primary easily, then went on to thrash his Democratic and Progressive challengers so

thoroughly in the general election that already there was talk that Ohio, the "mother of Presidents," might have yet another contribution to make to the White House.

In a Senate dominated by Democrats, the freshman Senator from Ohio was a very small fish in a very big pond and his duties at first were minor, being assigned to such committees as "Coastal Defenses" and "Investigations of Trespasses on Indian Lands." Yet Harding's open and easy style quickly won him numerous friends, among them a large and jovial Senator from New Mexico and former "Rough Rider," Albert B. Fall, whose desk in the Senate chamber abutted Harding's. Harding's gregarious personality also made him a compulsive joiner, and he was an active participant in numerous organizations, from the Kiwanis and Rotary to the Elks and Shriners. The Harding home, too, quickly became a mecca of the Washington social scene, especially among those whose tastes turned to a mean game of poker.

Harding's political star was rising and, within two years, the Junior Senator from Ohio would be chosen as the keynote speaker of the 1916 Republican National Convention. It would be Harding's job to act as conciliator, healing the wounds between

the conservative "Old Guard" and the "progressive" wing that had bolted the party in 1912. Harding began his address with the theme of party unity, then, with a war like no other raging in Europe, went on to assail Wilson for his inattention to American military "preparedness" and anti-business tariff policy. The speech was a hit and again the whispers of a Harding candidacy surfaced, although the party's clear intent and eventual act was to draft the distinguished former Governor of New York and Supreme Court Justice, Charles Evans Hughes, as its standard-bearer. But voters were slow to warm up to Hughes (whom Roosevelt had once called a "bearded iceberg") and he went on to lose to Wilson in the fall by one of the closest margins on record, a victim of the President's clever—and soon to be bitterly ironic—claim that "He Kept Us Out of War."

When the Republicans gained control of the Senate in the 1918 elections, Harding was appointed to the prestigious Foreign Relations Committee. The Ohioan was one of those Senators who in 1919 blocked Wilson's League of Nations. In a powerful speech, Harding castigated the President, quoting Wilson's own

words, to say, "I don't believe, Senators, that it is going 'to break the heart of the world' to make this covenant right, or at least free from perils which would endanger our own independence..." Yet now Harding was spending less and less time in Washington and more making speeches at Republican events throughout the country, espousing both women's suffrage and prohibition, and looking more and more like a potential candidate.

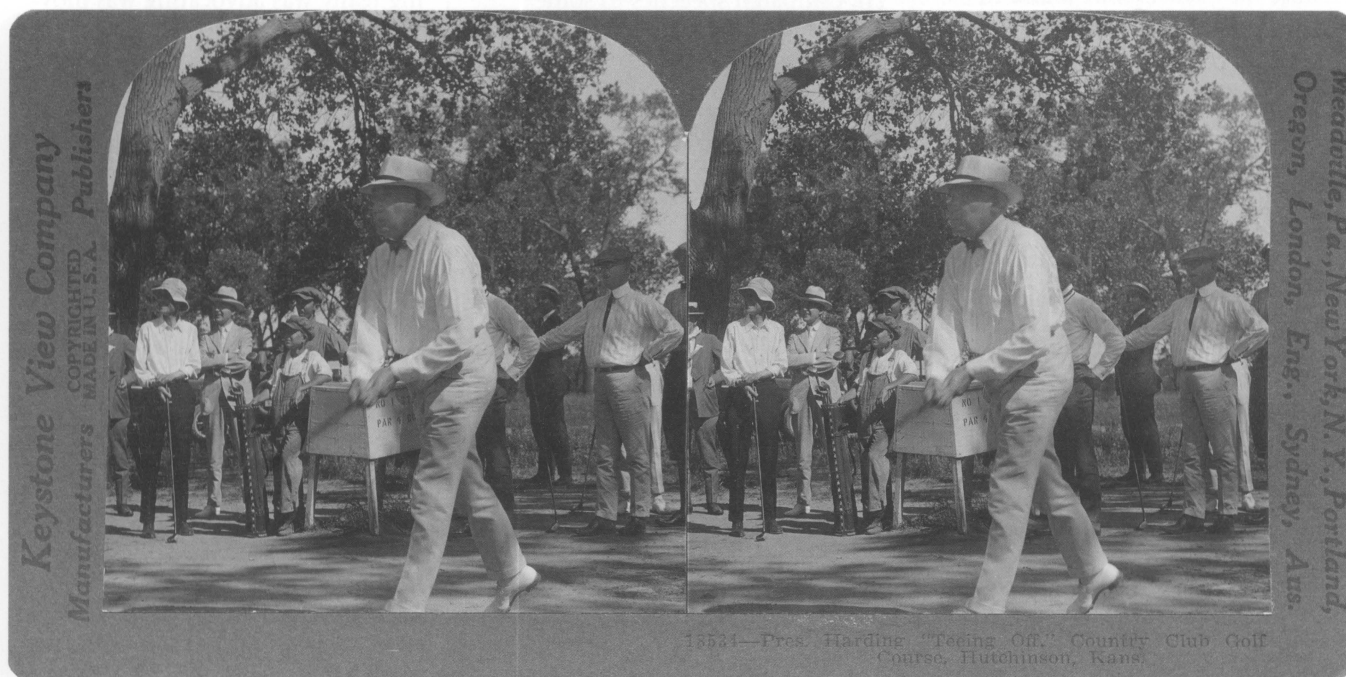
When World War I ended in 1918, it was widely believed that Theodore Roosevelt, who had returned to the Republican fold two years before, would again seek the Presidency in 1920. But T.R.'s unexpected death in January of 1919 threw the Republican nomination up for grabs. Former Secretary of War and Roosevelt's old "Rough-Rider" boss, General Leonard Wood, attempted to pick up the mantle, while Illinois Gov. Frank Lowden was the favorite of the "Old Guard." But both had made too many enemies and California progressive Hiram Johnson was unacceptable to the mainstream of the party. Harry Daugherty, boosting a Harding candidacy, recognized that the Ohioan's strengths were his availability and reputation as a con-

ciliator. And, although Harding was soundly beaten in the only two primaries (other than Ohio) he entered, he remained a viable alternative should the leading contenders deadlock. Which is precisely what happened when the Republican Convention assembled in Chicago in early June.

Both Harding and his wife had had some misgivings about his qualifications for such high office, Florence going so far as to label his election a potential "tragedy." And no one seemed more astonished than Harding when he actually won the nomination. He summed up his feelings in the terms of one of his favorite pastimes: "We drew to a pair of deuces and filled."

Supposedly, Harding's nomination was something of an accident, the result of a desperate late-night meeting of party big-wigs and power brokers who chose the Ohio Senator as a last resort in a "smoke-filled room" in Chicago's Blackstone Hotel. The reality was a bit more complex. With all the bitterness engendered between the top two contenders, the prospect of a deadlocked convention was a real probability all along - and both Harding and Harry Daugherty, now his campaign manager, had been playing to this very eventuality.⁴ Nevertheless, it was not a single meeting, but a series of caucuses of individual state delegations that turned the tide in Harding's favor—although the acquiescence of

.....
Keystone No. 18534, "Pres. Harding 'Teeing Off,' Country Club Golf Course, Hutchinson, Kansas," Although better known for his late night poker parties, Harding was also an avid golfer; his failure to complete his customary eighteen holes at Vancouver, B.C. during the return from Alaska was a sign of the President's rapidly deteriorating health. Due to the differential between exposure time and the speed of the President's swing, Harding appears to be playing without a club, the latter being reduced to no more than a faint blur across the background.



18534—Pres. Harding "Teeing Off," Country Club Golf Course, Hutchinson, Kans.



Party Chairman Will Hays and others in the "smoke-filled room" did play a role.

The Vice-Presidential slot went to Gov. Calvin Coolidge of Massachusetts, who had gained national recognition by aggressively putting down a strike among the police in Boston. The Democrats, meeting in San Francisco two weeks later, nominated another Ohioan, Gov. James Cox, for President, with popular Assistant Secretary of the Navy Franklin Roosevelt tapped for the second spot. Harding settled down to a largely "front-porch" campaign in the manner of McKinley, allegedly because his backers were afraid he might embarrass himself by what he might say. As Pennsylvania political boss Boies Penrose commented, "If he goes out on tour, somebody's sure to ask him questions, and Warren's just the sort of damned fool that will try to answer them."

Pompous Phrases and Pious Platitudes

Much of the popular image of Harding as an inept President rests on his oratory. But just how bad was Harding as a speaker? William Gibbs McAdoo's characterization has entered the Harding canon: "An army of pompous phrases moving over the landscape in search of an idea." But then McAdoo was no friend. As Woodrow Wilson's Treasury Secretary (and son-in-law), McAdoo had been a leading contender for the Democratic Presiden-

Keystone No. 18518, "President Harding Addressing Boy Scouts at Butte, Montana." Harding took seriously his potential as a role model for the nation's youth, refusing to allow his picture to be taken while holding a cigarette, since he regarded the habit as inappropriate for young people.

tial nomination. This was more heated campaign rhetoric than sober assessment.

What McAdoo missed (or intentionally omitted) was that Harding was deliberately being vague, pursuing a carefully planned campaign strategy of offending no one, letting Wilson's unpopularity work against Cox. And, although Harding did conduct a largely "front porch" candidacy, his detractors overlook the fact that he did make no fewer than 112 campaign speeches in some twenty states other than Ohio. Incidentally, the porch itself had been rebuilt to provide better access to the candidate for the press—who were also provided with lodgings on the premises! Harding was not exactly in hiding.

There is no denying that Harding was overly fond of alliteration; in his best remembered speech, he asserted that:

America's present need is not heroics, but healing; not nostrums, but normalcy; not revolution, but restoration; not agitation, but adjustment; not surgery, but serenity; not the dramatic, but the dispassionate; not experiment, but equipoise; not submergence in internationality, but sustainment in triumphant nationality...

"Normalcy?" The very word did not then exist. Harding apparently intended to say "normality" but mis-

spoke and a new word entered the language.⁵ But what exactly did it mean? It is widely believed that Harding was naively advocating a simplistic return to "the good old days" of a 19th Century small-town America that no longer existed. But what Harding had actually done was to seize on the popular mood of a nation that was heartily sick of war, Wilsonian idealism, and the continued internationalism represented by the League of Nations. What Harding really was advocating was moving forward with the challenges of the future—but doing so based on traditional American values rather than on a presumed fossilized lifestyle.

Harding also enjoyed "bloviation," a word that, contrary to popular belief, Harding did *not* originate, getting out and rubbing elbows with the common people, speaking to them at length, in high-toned phrases and pious platitudes. Harding's speeches reminded Mencken, his most persistent critic, of "a string of wet sponges, ...of tattered washing on the line, ...of stale bean soup, of college yells, of dogs barking idiotically through endless nights." Yet if there is an element of pomposity and infuriating vagueness in what Mencken labeled "Gamalielese," what Harding was really doing was

to provoke as little animosity as possible and to keep his options open. It was a strategy that had worked for Harding before, in the Senate, and it would work again. On election night, Harding secured no less than 60% of the popular vote, the greatest landslide in a Presidential contest up to that time. For a President who allegedly wanted to lead America back into the past, it is perhaps significant that Harding's election victory was the first ever broadcast over the new medium of radio.

There is no doubt that Mencken was infuriated by those who extolled Harding's rather insipid prose as great oratory. It was not. Some of it was downright dreadful, as when Harding set out to define "progressivism," which he, perhaps to avoid alienating the conservatives in his own party, astutely altered to "progression":

Progression is not proclamation nor palaver. It is not pretense nor play on prejudice. It is not of personal pronouns nor perennial pronouncement. It is not the perturbation of a people passion-wrought nor a promise proposed.

Such *truly* awful utterances were guaranteed to get Mencken frothing at the mouth. But, while the above is often quoted, the sentence that followed it is not, although it places Harding's intent in context—and creates at least a somewhat more favorable impression. He went on, "Progression is everlastingly lifting the standards that marked the end of

the world's march yesterday and planting them on new and advanced heights today."

Furthermore, there was a certain homely appeal, even wisdom, in such phrases as "We inflated in haste, we must deflate with deliberation." Again, in addressing veterans, Harding spoke of "the best traditions of a people never warlike in peace and never pacific in war." Perhaps his greatest contribution to the language (other than "normalcy") was when he apparently coined the phrase "the founding fathers" at a Washington's Birthday dinner in 1918.

Yet Mencken continued to hammer away, asserting that "no other such a complete and dreadful nitwit is to be found in the pages of American history." Others joined the chorus, with the iconoclastic poet e. e. cummings describing Harding as "the only man, woman or child / who wrote a simple declarative sentence / with seven grammatical errors." And that long-term arbiter of Washington society, Alice Roosevelt Longworth, who blamed Harding for many of her late father's troubles, subsequently declared that "Harding was not a bad man. He was just a slob."

Yet if the critics were right, if Harding was such a consistently appalling speaker, how does one

explain the hundred-plus speeches of the "front porch campaign" (even if they *were* all pretty much variations of what would today be termed the candidate's "stump speech"), or his being selected to re-nominate Taft (admittedly a fellow-Ohioan), or chosen to keynote the 1916 Republican Convention? Clearly, all is *not* as it seems.

The Worst Presidency?

By the time Harding was inaugurated on March 4, 1921, he had chosen the members of his Cabinet. And, just as Harding's reputation rests in part on the quality of his oratory, so too it owes much to the merit of his appointments—or the lack thereof. But just how bad were those appointments? Popular myth would have us believe that Harding's inauguration was the occasion for all manner of grifters, opportunists, and assorted ne'er-do-wells to descend on Washington like some great biblical plague of locusts. As one observer put it, "In no time, they were trying to pry the dome off the U.S. Capitol." And yet the vast majority of Harding's appointments turned out well.

For the most important Cabinet post, that of Secretary of State, Harding chose a man of scrupulous honesty and outstanding proven ability, former New York Governor, Supreme

Keystone No. 18516, "Enjoying the Wonders of Yellowstone Falls, President and Mrs. Harding and Park Supt. Albright, Yellowstone National Park, Wyo." An enthusiastic supporter of the National Parks, Harding espoused similar protection for the nearby Grand Tetons and Jackson Hole area, which would be achieved some six years after the President's death, by Harding's Commerce Secretary and future President, Herbert Hoover, in 1929.





Court Justice, and Presidential candidate Charles Evans Hughes. Hughes would serve with distinction and go on, in 1930, to the all-important position of Chief Justice of the Supreme Court. Even more impressive was the man named to the new position of Commerce Secretary, a brilliant mining engineer who had served Wilson as wartime Food Administrator and had organized a massive relief effort to assist first Belgium, then war-ravaged Europe in general. With radio and all the other new technology just coming into play, the Commerce post was a key one and Herbert Hoover would establish an enviable record under both Harding and Coolidge before going on to the Presidency in his own right—only to fall victim to the Stock Market Crash and ensuing Depression. Perhaps one of the best prepared of all American Presidents for the office, he deserved a better fate. Henry Wallace at Agriculture was another excellent choice, as was millionaire banker Andrew W. Mellon at Treasury. There were of course the requisite political appointments, such as former Republican Party Chairman Will Hays as Postmaster General; most served with neither particular distinction nor venality. Hays would go on in time to supervise the emerging film industry in Hollywood. Among the Cabinet Secretaries, only Harding's old Senate colleague Albert Fall at Interior and campaign manager Harry Daugherty

Keystone No. 18595, "Pres. Harding and Party Riding Horses into the Canyons of Zion National Park, Utah." Such vigorous exercise in the July heat can not have been good for the President's precarious health—or hemorrhoids! No fewer than eight views in the 100-card Harding set show the President visiting National Parks.

as Attorney General proved to be genuine disasters. Supposedly, Fall was not even Harding's first choice for Interior but a replacement, necessitated when his predecessor, an Oklahoma politico with oil in his pockets, was fatally shot by his mistress.

And then there was the Supreme Court. Of Harding's appointees, Chief Justice William Howard Taft (the former President) and Associate Justice George Sutherland receive high marks from judicial historians. And what of the President himself?

There is no doubt that Harding took his Presidential responsibilities seriously, even going so far as to try to answer all of his correspondence personally, a habit that demanded long hours and drained him physically. Yet there is also little doubt that he was sometimes out of his depth. This was particularly true when it came to economic matters. He once lamented, with mounting frustration, "I can't make a damn thing out of this tax problem. I listen to one side and they seem right and then...I talk to the other side and they seem just as right... God, what a job."

Nevertheless, Harding immediately began to address the postwar economic slump that was crippling the nation. Under the tutelage of his

tariff commissioner, a Ph.D. in economics from Yale, the President endorsed a modest increase in taxes on imports, which served to protect American manufacturers from growing European competition. At Mellon's behest, the high wartime taxes were reduced, although the cuts were mostly corporate; there was little real tax relief for the average American. But Harding did confound his conservative, pro-business Republican colleagues by calling for the creation of a department of public welfare that would be responsible for such matters as "education, public health, sanitation, ...[and] child welfare..." It was not enacted.

Harding achieved relatively little in his efforts to help America's farmers, who had both overplanted and overborrowed in the flush boom times of wartime demand.⁶ Now, with Europe again producing its own food, farmers were faced with the twin specters of overproduction and falling crop prices—with the dread prospect of bankruptcy looming on the horizon. Yet Harding's rather tepid efforts on behalf of America's farmers, which included passage of an act that exempted farm co-ops from anti-trust legislation, would not be matched until the days of FDR's "New Deal." (Coolidge dismissed the

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18517—President Harding Feeds "Max" the Bear in Yellowstone National Park, Wyo.

Keystone No. 18517, "President Harding Feeds 'Max' the Bear in Yellowstone National Park, Wyo." The real bear on the trip may have been the First Lady, who reportedly chastised her husband for spending too much time with several attractive young female tourists at Old Faithful. She was well-termed "the Duchess." But did she really poison the President in anger over his alleged affairs?

problem with a laconic: "The farmers never have made money anyhow.")

Harding would repeatedly prove himself to be a friend of veterans as well, yet this didn't prevent him from vetoing a popular budget-busting bill to provide veterans with an immediate cash bonus for service in the World War, a bill that, had it passed, would have played havoc with the nation's recovering economy. Evidently, this "weak" President

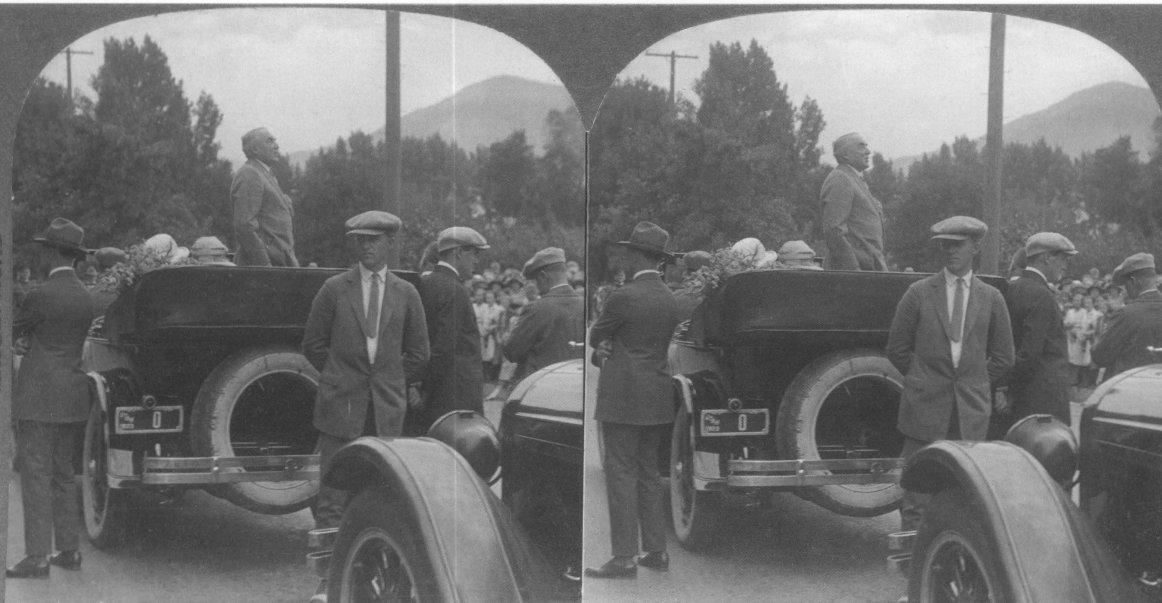
had both the wisdom and moral courage (admittedly on Mellon's advice) to take an unpopular stand when he believed it was the right thing to do.

In many ways, Warren Harding was a compassionate man. In the economic chaos that marked the aftermath of World War I, there was almost universal support for severe restriction, or even an absolute ban, on immigration. When Congress overwhelmingly passed such a bill, restricting new arrivals to 3% of the pre-war numbers, Harding signed it—yet the President repeatedly

Keystone No. 18531, "President Harding Speaking to School Children at Ogden, Utah." Many of the President's speeches were delivered informally, from an open car. The Secret Service agents were a fairly new phenomenon, having been given the mission of protecting the President in response to McKinley's assassination. Early in the Harding trip, a car carrying members of the President's detail ran off a mountain road in Colorado, killing four agents—perhaps an omen of what was to come.

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18531—President Harding Speaking to School Children at Ogden, Utah.



intervened to prevent the deportation of “deserving” immigrants who faced expulsion under the new law.

Furthermore, in the area of civil rights, Harding did more for blacks than any other President between the two Roosevelts. Having met with the NAACP’s James Weldon Johnson on several occasions, Harding deliberately sought out and appointed nearly 150 qualified blacks to positions in government during his first six months in office. He could have done more had not his predecessor, the Southern-born Wilson, removed numerous blacks from government jobs and then “grandfathered” their white successors in office by placing the positions under the Civil Service. Harding also vigorously denounced the practice of lynching, something which Wilson had refused to do—even on one occasion when the victims were black soldiers in uniform! In an age that saw the reappearance of the long-dormant Ku Klux Klan, Harding’s stand for blacks, limited though it was, required a degree of political courage not usually accorded the President by later historians.

And then there was labor. In the wake of the armistice ending the war, labor discontent and long-deferred grievances had surfaced with a vengeance amid a series of crippling strikes, escalating violence, and the possible taint of “bolshevism.” As a Republican of conservative economic leanings, Harding could be expected to be no friend of organized labor. Yet Harding proved to be surprising-

ly even-handed and fair-minded in his approach to the problem. In his inaugural address, Harding had called for “industrial peace” and the settling of grievances without strikes, but in this he was rebuffed by owners who were determined to break the growing unions by cutting wages. When the bituminous coal miners went out on strike, Harding offered government arbitration much like Roosevelt had done in his handling of the 1902 Coal Strike; this time it was John L. Lewis’s mineworkers who refused to comply. When a major rail strike threatened to disrupt both mail service and interstate commerce, Harding refused to simply arrest the strikers, but did support ending the work stoppage through a massive injunction. All of which earned the President the condemnation of both business and labor. Yet Harding successfully campaigned to end the 12-hour day in the steel industry and called for both state and federal public works projects to reduce unemployment.

Nothing better illustrates Harding’s tolerant attitude towards labor than his pardoning of Eugene V. Debs. The prominent labor leader and Socialist candidate for President, had been imprisoned under the Sedition Act for criticizing government actions during the war. Although

there were widespread calls for the freeing of Debs, especially now that the war was over, Wilson had adamantly refused to do so. Harding soon arranged to meet with Debs in Washington, allowing the labor leader to travel from prison and return without an escort, a sign of respect Debs greatly appreciated. And, although Harding disagreed with Debs’ views on almost everything, a pardon soon followed.

Perhaps Harding’s greatest innovation as President was the creation of the Bureau of the Budget, which centralized accounting and attacked a system, or rather lack thereof, that promulgated waste, as in the celebrated case of the brooms. The Navy, it seems, had gone out and purchased thousands of brooms, at a highly inflated price, despite the fact that the Army, which had a surplus, had offered to give them the extras—all because the Army brooms were wrapped in twine rather than wire-wrapped, as Navy regulations stipulated! Under Budget Director Charles Dawes, the Harding Administration cut such waste by more than a billion dollars (and 1920s dollars no less!) in just one year. Dawes would go on to become Calvin Coolidge’s Vice-President.

And speaking of Calvin Coolidge, another of Harding’s innovations

was to make the Vice-President a regular member of the Cabinet, a precedent which most historians ignore but one which helped to ensure a smooth transition of power upon Harding's death. Furthermore, given Harding's background, it is not surprising that his relationship with the "fourth estate" was among the best of any President, with the Chief Executive going so far as to personally greet reporters at the door for scheduled press conferences. Yet despite his friendliness and air of humility, Harding knew when to stand on ceremony; when a female reporter rudely "demanded" on behalf of American women that he answer a certain question, he responded that as Warren Harding he would happily do so—but that the dignity of the Presidency required that there were some questions he either could not or would not answer.

In stark contrast to this positive image were lurid tales of late-night poker parties at the White House, where forbidden alcohol was plentiful and the President allegedly hobnobbed with disreputable old political cronies of the so-called "Ohio Gang." Yet Treasury Secretary Mellon was a frequent guest at such gatherings as was the Administration's shining star, Commerce Secretary Herbert Hoover.

As to the alcohol, despite Prohibition, liquor *did* flow freely at the White House poker parties—a supposed flouting of the law for which

Harding is roundly condemned. Yet at least some of it was legitimate, for the alcohol in question had been bought before the ban went into effect (it was not illegal to *serve* pre-existing alcohol in a private, non-commercial setting, just to manufacture, sell, or purchase more of it). Other liquor *was* no doubt provided by Daugherty, whose Justice Department, having confiscated the illegal stimulant, had earmarked it for disposal—in a manner not specified!

Nevertheless, Harding was at least somewhat concerned with what he perceived as his role in providing moral leadership for the nation's youth. Although a heavy smoker, he never let himself be photographed holding a *cigarette*; it was, he believed, a bad example for young people. Cigars were another matter.

In foreign affairs, Wilson's stroke had left the country essentially devoid of leadership. The Senate's failure to approve the Treaty of Versailles and the League of Nations had left the United States still technically at war with the Central Powers. It was a situation that Harding quickly moved to rectify, restoring peace with Germany and Austria through the simple expedient of a Congressional resolution.

In the aftermath of the World War, it was widely believed that one of the main causes of the conflict had been the unrestrained naval arms race between the major European powers, a rivalry that had been financially ruinous to the countries involved, while the arms manufacturers, the so-called "merchants of death," had made enormous profits. Accordingly, there was considerable interest when Secretary of State Hughes proposed a conference to be held for the purpose of discussing the limitation of naval arms. When the Washington Naval Conference convened in November of 1921, the participants were stunned by Hughes' breathtaking proposal, a ten-year "holiday" in battleship construction, along with the scrapping of a major portion of the world's battle fleets. In the treaties that followed, England, France, Italy, and Japan joined the United States in implementing the idea, with the major powers, England, the United States, and Japan, agreeing to a ratio in capital ships of 5:5:3. It was said that Hughes had sunk more warships in a single afternoon than all the navies in the world had done in four years of war.

But it wasn't just Hughes; Harding had worked closely with his Secretary in preparing the plan for presen-

.....
 Keystone No. 18520, "President Harding at U.S. Veterans Hospital No. 77, Portland, Oregon." It was Harding who had systematized and improved health care for disabled veterans of the World War. Yet Veterans Administrator Charles Forbes, himself a decorated vet, would go on to steal from the funds in one of the worst scandals of the Harding Administration.





18581—President and Mrs. Harding and Many Distinguished Members of Presidential Party, Aboard the Henderson in Alaskan Waters.

tation to the delegates. The results were widely praised at the time and did allow for a major reduction in government spending that would help produce the economic boom of the mid-1920s. On a less positive note, a clause prohibiting the fortification of island bases in the Western Pacific, though supposed to reduce tensions, would in time make American possessions like the Philippines increasingly vulnerable to Japanese attack.

By the end of his second year in office, Warren Harding had established a record of moderate, though less than stellar, achievement in both the domestic and foreign fields, certainly far better than the abysmal reputation that later generations would assign to his Presidency. The reasons for that change of opinion would soon become apparent. Perhaps fortunately, perhaps not, the President would not live to see the full unraveling of his reputation.

Coming in the next issue of Stereo World: In Part II of his study, author Richard Ryder examines Harding's ill-fated 1923 Alaska trip, tragic death and subsequent vilification, as well as the spectacular Keystone coverage of this most underappreciated of Presidents.

Keystone No. 18581, "President and Mrs. Harding and Many Distinguished Members of Presidential Party, Aboard the Henderson in Alaskan Waters." Harding enjoyed his time aboard the Navy transport, playing bridge with Secretary Hoover and reportedly gazing at the spectacular scenery for hours. The return trip, however, was marred when the Henderson collided with one of the escorting destroyers in heavy fog, seriously damaging the latter.

Notes

1. Admittedly, Jefferson's case was rather unique. His paramour, Sally Hemings, was only one-quarter black, her father and maternal grandfather both being white slave masters. Furthermore, Jefferson may have had genuine feelings for Hemings as she was in fact the half-sister of his dead wife Martha and probably reminded the grieving President of his former spouse!
2. Okay, the *second* most unfortunate, given that William Henry Harrison had caught cold at his 1841 inauguration and promptly died as a result.
3. Mencken was what might best be described as a "verbal anarchist." As such, he provided the thinly-veiled model for E. K. Hornbeck, the acerbic and glibly self-righteous newspaper critic in Lawrence and Lee's classic play (and subsequent film) about the Scopes Monkey Trial, *Inherit the Wind*. In the film, Spencer Tracy tells Hornbeck, brilliantly played by Gene Kelley, "You never pushed a noun against a verb except to blow something up."
4. It was Daugherty who originated the myth of the "smoke-filled room," in an off-the-cuff remark to an intrusive reporter; it was also he who, upon meeting Harding years earlier, had commented that the handsome editor "looked like a President," giving rise to yet another myth—that Harding was

chosen because his distinguished appearance would attract newly-enfranchised female voters.

5. But was it *really* just an accidental slip of the tongue? The term must have resonated for, some ten months later, Harding would again use it, in passing, in his (admittedly rather bland) Inaugural Address.
6. During the war, under pressure from the Wilson Administration, farmers had expanded into "marginal lands" of low crop yields and inadequate rainfall, plowing under and destroying the natural ground cover. This ultimately set the stage for disaster should a severe drought occur, as it would, in the devastating "Dust Bowl" years of the 1930s ☹☹

173 Years of 3-D Magic (Continued from page 33)

Brewster and his viewers appear on the facing page, followed by two pages for Holmes and the evolution of his stereoscope. Folding stereoscopes in lavish array are included, as are small viewers including examples like the British Pocket Rotoscope and the later very popular Weetabix cereal viewer.

There's an illustrated explanation of creating anaglyphs from pairs, and a surprisingly complete illustrated history of View-Master viewers, reels and special products like talking viewers and the Harry Potter viewer.

Some sections almost resemble a collector's catalog of 3-D equipment, but for kids who's only exposure to stereoscopic imaging is through recent movies, pricey television sets, phones and games, this historical perspective is needed. Cameras illustrated and explained include a Realist, Nimslo, Loreo, Holga and Fuji-

film W1. The book's sample phantogram shows a life-size Coronet 127 3-D camera standing on the page, showing off its unique binocular viewfinder.

Among 3-D games, some not-so-old yet largely forgotten examples like View-Master's 1984 3-D Trivia Quiz and the Tandy 3-D Sky Duel electronic game are included to show what led to today's Nintendo 3DS. A two-page history of 3-D movies is followed by examples of 3-D publishing, from stereoview books with lenses to anaglyphic science books and comics, as well as 1997's *The Civil War in Depth* and (already ancient history for many kids), the 1994 *Magic Eye* stereogram books.

The 3-D puzzles scattered through the book teach awareness of depth planes and other stereo vision basics. One of the best pieces of "eye candy"

of this sort is purely for fun. On page 32, an "ad" for "3D Magic-Wheats" cereal shows bananas, blueberries and some of the cereal suspended in the air above the bowl with the tag line at the bottom, "The only breakfast so lite that it floats off your spoon!" It's also one of the best anaglyphs in the book and would make a great poster for sale at an NSA convention.

The Magic of 3D Photography is a great gift for any grade to middle school age kid, and especially for those curious about your odd cameras and collection of all that "old 3-D stuff." Author and NSA member David Tank had a workshop at the 2011 NSA convention on "Shooting Outdoor Close-ups and Converting Them to Anaglyph 3-D" based on his experience preparing images for his previous book, *Wisconsin Wildflowers in 3D*. 📷



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The Society

(Continued from page 35)

card of his own making titled "Hut on the Grand." With his notes on the sleeve, Stan observes that the view was "before digital" and that it was "hand tinted" in its use of very subtle color effects.

Stan typically includes a poem of his own composition on the stereoview card back. And for this view he composed a stream-of-consciousness elegy titled "Grand River" in which he recalls victims of the river "and the toll of the river's passing scarce a churchyard from Luther Marsh to Connor Bay without memory of the river's wrath and I shivered in the eerie dark and uttered a quiet prayer for them all."

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in

that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA are encouraged to contact Ray via email at: r3dzone@earthlink.net.

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must notify Treasurer Les Gehman at the following address: Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525 (970) 282-9899. Les can be reached via email at: les@gehman.org. ☐☐

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org

Mile-High 3-D

(Continued from page 15)

12,183 feet. The last stop of the trip was considerably lower, Alluvial Fan at 8610 feet where a 1982 flood sent trees, sand and boulders to the valley floor forming an alluvial fan of debris after the failure of Lawn Lake Dam. The wide falls, scattered boulders and foliage along Roaring River provided ample stereo photography targets as well as pleasant settings for conversations among members at this final event of the convention.

Convention Committee:

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Registrar: Barb Gauche
Stereo Theater: John Hart (CO)
Trade Fair: Ed & Nancy Bathke
Workshops: Dan Shelley
Art Gallery: Claire Dean
Spotlight Auction: Bob Duncan
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Special Thanks To:

Jim Calverley of Fujifilm USA for sponsorship of the Charles Phoenix Show, raffle prizes, and On-Site Image awards.
Patrick Beaulieu of NVIDIA for raffle prizes and 3D Digital Image Showcase awards and web posting.
Rich Dubnow of Image 3D for custom reels included in registration packets.
John Jerit of American Paper Optics for polarized and anaglyphic NSA 2011 3-D glasses.
The 3D Center of Art and Photography for Workshop Video recording.
Mark Fihn for online advertising in 3rd Dimension Newsletter.
Steve Hughes for custom 3D glasses and stereocard for the convention committee.
Bill Moll for equipment transport.
Paul Gauche and Susan Tridle for help in the Registration area.

Next Year

The 2012 NSA convention will be held in Costa Mesa, CA at the Costa Mesa Hilton July 24-30. (It's south of Los Angeles, on the coast in central Orange County.) Information as well as the basic schedule can be found on the website, <http://stereoworld.org/2012>. For other questions, contact Steve Berezin at 3d@berezin.com (949) 215-1554. ☐☐

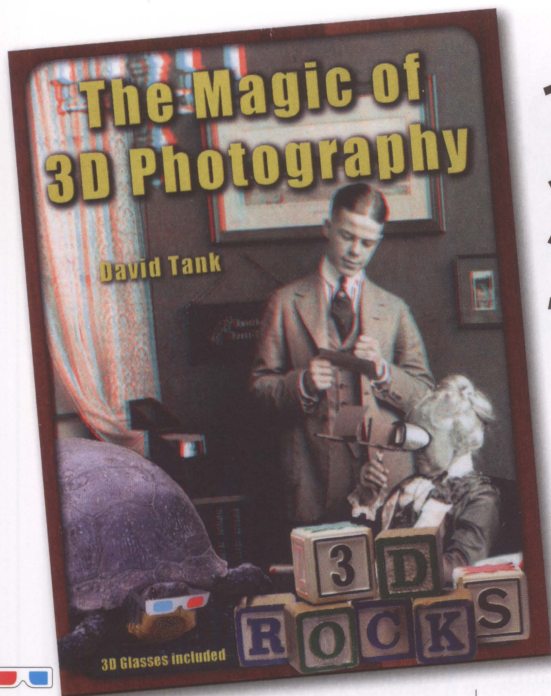
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173 Years of 3-D Magic

review by John Dennis

A delightful 3-D conversion of a line drawing of Charles Wheatstone stands above the usual illustration of his mirror stereoscope. But this one includes 3-D drawings (the

famous stairs), shown on the holders at the sides and reflected in the mirrors. The drawing itself is presented as a paper model of the stairs, shot in 3-D and printed as an anaglyph.

(Continued on page 31)

3-D toys and games leading to today's Nintendo 3DS are featured on page 39, with novelty viewers including the now rare 1978 "Big Bird's 3-D Camera" viewer with its diagonal filmstrip loop of Sesame Street characters appearing at the bottom of the page.

Much of the 3-D instructional material and many recent stereography tutorials are now being published on-line on some form or other, with Dennis Paul Curtin's 244 page *Stereo Photography - 3D in the Digital Era* an outstandingly exhaustive example. (SW Vol. 36 No. 6 page 2). Nevertheless, it's a pleasure too be able to hold a printed work that lays out the basics of stereo imaging and to review it in a fellow print publication.

The Magic of 3D Photography by David Tank is aimed at a middle school audience and uses bold graphics, clever captions and 3-D puzzles to cover the history and technology of stereo imaging from Wheatstone to the latest 3-D smartphone cameras and 3-D TVs. This is the sort of book that could easily skimp on the historical background or the range of stereoscopic formats and techniques, but it does exactly the opposite, providing impressively deep historical information on several key stereoscopes and viewing systems along with carefully captioned anaglyphic illustrations of each.

The Magic of 3D Photography

by David Tank, Planert Creek Press 2011. ISBN-13: 978-0-9815064-3-7. Softbound, 8x11 inches, 44 pages, anaglyphic 3-D illustrations, glasses included.

www.planertcreekpress.com
E4843 395th Ave.,
Menomonie, WI 54751.

The Magic of 3D Photography

3D toys and games

Stereo photography began as a serious and scientific pursuit, but eventually people discovered that it is fantastic for toys and games. View-Master, for example, quickly became a children's toy. Over the years, a number of interesting 3D toys and games have appeared. Nintendo 3DS, released in 2011, was the first 3D handheld game and movie device that didn't need 3D glasses.



Jack Cavender SSA Member #741 – R.I.P.

Jack Cavender, SSA Member #741 and Corresponding Secretary for the Society for over twenty years, passed away on Thursday, September 29, 2011 in Carrollton, Georgia. A memorial service was held the following Saturday at the First Baptist Church in Carrollton.

Born in Atlanta, Georgia on October 12, 1929, Jack graduated with a Bachelor of Science degree in Architecture in 1957 from the Georgia Institute of Technology. He married Bobbie Garret of Atlanta in 1951 and had three children, Jackie, Jenny and David. When Bobbie died in 1969,

top notch designer and my right-hand man in the office...a situation with which I am quietly pleased."

The firm's architecture was, in Jack's words, "diversified" and it did "all types of commercial, religious, industrial, and multi-family housing, restaurants, retail shops, and you-name-its. If you ever eat one of those delightful boned breast of chicken sandwiches in a CHICK-FIL-A Restaurant in a shopping mall...we did it!" The Cavender/Kordys firm designed over 200 Chick-Fil-A's in a five year period. "We also have several Corporate Clients: Gulf Oil Corporation,

Sherwin-Williams, FAO Schwarz, Consolidated Freightways and World Bazaar."

Jack was very active in civic affairs, serving on the Architectural Design Review

Board of East Point, Georgia for several terms, and his hobbies, besides stereo photography, included art and painting, woodworking, philately, boating and fishing.

With Celeta, Jack explored an interest in miniature dollhouses and

designed and built a number of them based upon some historical or regional concepts such as Colonial Williamsburg, English Tudor and Southern Ante-bellum styles. The pair established a dollhouse plans and accessories mail-order and wholesale business call "Doll Domiciles" and traveled the United States working at miniature shows.

Jack used both a Minolta Maxxum camera with a side-step, and a Stereo-Realist camera for his 3-D photography. He was a member of a number of Speedy Card Folios, enlisted by his friend and Speedy founder Bill Walton, as well as the Caprine and North America/German folios. "I have over twenty [stereo] viewers," Jack wrote, "and several hundred views...mostly boxed sets." His special view card interests were old views of wars, catastrophies, National Parks and old views of Atlanta.

One of the folios of which Jack was a member was dedicated to self-portraits and the 1981 view of Jack looking into a stereoscope is from that folio. On the viewcard sleeve, fellow folio member Brandt Rowles wrote "A stereo-occupational view of

The Society

News from the Stereoscopic Society of America

by Ray Zone

Jack married Celeta Estas of Carrollton and had a son J. Edmond, Jr.

Jack established his own architectural firm in 1963 and entered into a partnership with Joseph Kordys in 1970. After graduating with a Master of Architecture degree from Georgia Tech, Jack's son David joined the firm. Jack characterized David as "a

.....
Jack Cavender enjoys one of Brandt Rowles' stereoview cards in the stereoscope.





NIKKI, A Montage

"Nikki, a montage" by Jack Cavender is a creative hand cut collage of four different stereophotographs of his granddaughter Nicole.

the viewmaker viewing—that's my view! Nice view!"

Another very inventive stereoview that Jack made in 1985 was the card titled "Nikki, a montage," a portrait of his granddaughter in which he combined several different shots. This was in the pre-digital era so Jack's handiwork had to be very precise as he cut together four different stereoprints of Nikki without creating any severe window violations from the oblique lines that he had to make.

"Outstanding card, Jack," wrote Bob Kruse. "Your montage is great, must of taken a lot of work and planning." "Well done Jack," wrote folio Secretary Bill Walton. "It certainly shows what little girls are made of." "Viewing this montage," wrote Ray Bohman, "I was struck by the unique window effects that you've achieved, Jack."

Speedy Mike

The Speedy Print folios continue to produce fine stereoview cards. The Speedy Mike folio is dedicated to black and white views, a format favored by Speedy founder Walton. Frequently, however, there are views included that are duotone, sepia or that make a very muted use of color for a monochromatic effect.

One of the outstanding producers in Speedy Mike is Stan White of Ontario Canada. For a recent circuit of the folio Stan included a vintage

(Continued on page 32)

This vintage view by Stan White captures an elegiac feeling along the Grand River with a very subtle use of hand-tinted color and a poem on the back.



State of the 3-D Business

A Report from the 3D Summit

by Ray Zone

The fourth annual installment of the 3D Summit, sponsored by *Variety Magazine* and chaired by Bob Dowling, took place on September 20-22 at the Hollywood & Highland complex with a series of addresses, panel discussions, 3-D clips and Q&A sessions. A number of exhibitors were also on hand to showcase 3-D gear, glasses, 3-D TV programming, 3-D TV technology, stereoscopic software, projectors and silver screens. It was combined with the second annual Mobile Entertainment Summit, which ran concurrently and the third day was dedicated to 3-D Gaming. With such an approach the 3D Summit attempted to live up to its billing as "The Global Business Event on Everything 3D."

After Opening Remarks by Dowling the 3D Summit typically begins

with current research from IHS Screen Digest presented by Charlotte Jones and Helen Davis Jayalet in a Power Point presentation with hard numbers documenting proliferation of 3-D on various platforms. Here are some of those 3-D numbers:

As of September 2011, there were 30,000 digital 3-D screens worldwide. There were 8,000 at the end of 2010. These digital 3-D screens accounted for 64% of the international box office in 2011. Six 3-D movies accounted for \$600 million worldwide in 2011 (a 67% increase internationally over 2010). In the next five years China will install 17,000 digital 3-D screens. On average 3.1 3-D movies are released every 30 days (up from 2 in 2010). By year end 2011 there will be 17 million 3-D TVs in consumers' hands. 65% of all TVs

sold by end of 2011 will be 3-D ready. There will be 31 dedicated 3-D TV channels by 2012. 3-D will help BluRay maintain premium position. There are 100 3-D BluRay titles. Alternative content on 3-D BluRay is up 50% in 2011.

The opening Keynote Address was given by John Revie, Senior Vice President of Home Entertainment at Samsung Electronics. Revie noted that it was important for 3-D content makers to make the "trade off" in 3-D worthwhile to the consumer who, for the present, must wear 3-D glasses whether "active," with electronically shuttering LCS glasses, or "passive" with circular polarizing filters, to enjoy the stereoscopic content at home. Nevertheless, polls conducted by Samsung determined that 90% of consumers are satisfied



Richard Kroon from Technicolor with his 3D Dictionary and Bernard Mendiburu from Volfoni with his new book on 3-D TV and 3-D Cinema.



Stereographer Shannon Benna wears the dual 2K Silicon Imaging (SI) 3-D cams in a body harness designed by Radiant Images while staffing the table at exhibits for LA3D Club and Strong/MDI, maker of silver screens for RealD and IMAX. She was recently stereographer on the 3-D TV horror feature A Haunting in Salem 3D.

with the home 3-D experience and that 6 million Samsung 3-D TVs will be in use by 2012. Revie also noted that standards for active glasses and compatibility from different 3-D TV manufacturers are rapidly being deployed.

One company, Volfoni, has introduced glasses for 3-D TV that are compatible with both active and passive displays. Bernard Mendiburu, CTO of Volfoni and author of the new Focal Press book *3D TV and 3D Cinema* was on hand to promote Volfoni glasses and also appeared on a panel titled "How Will 3-D TV Programming Develop and What Does 3-D TV Mean for Entertainment?" Fashion statement has also arrived in the world of 3-D glasses as the Polaroid Corporation introduced a number of sleek circular polarizing 3-D glasses, including styles in color and sizes that are made for children. Their rival is the EX3D Eyewear com-

pany, with "RealD Certified" circular polarizing glasses, also offered in a number of stylish designs. The circular polarizing 3-D glasses can be used both with passive 3-D TVs and at the cinema where it is expected that moviegoers, in an attempt to avoid premium surcharges for 3-D, will be bringing along their own glasses when they go to the 3-D movies.

Two sessions on opening day were sponsored by the International 3-D Society (I3DS) and introduced by Jim Chabin, President of the Society. The first was "The Power of 3D" with presenters who included Craig Tanner, Co-founder of Digital Revolution Studios (DRS), Buzz Hays, Senior Vice-President of 3-D Production at Sony Corporation and Rex Wong, CEO of LiveContent Networks. Tanner showed clips from two DRS 3-D TV productions featuring extreme sports action that were highly exciting. Also projected were two short

clips by Sekitani Takashi of Tokyo, Japan featuring inventive hypostereoscopic imagery of liquid in a coffee cup and a hyperstereo timelapse with a "giant's eye" view of urban Japan. Another international clip shown was "My Dream," featuring the Disabled China Performance Troupe in a traditional dance, and directed by Joy Park of Hwy 3D.

The second I3DS session was on "3D & The International Marketplace" and panelists included Peter Koplik, President of Digital Cinema for MasterImage 3D, Ashok Amritraj, CEO and Chairman for Hyde Park Entertainment, Anthony Marcoly, Executive Vice President for RealD Cinema, Stuart Bowling, from Dolby Laboratories, Bai Qiang, CEO for 3D China Ltd. and Andrew Stucker of Sony Digital Cinema Systems. The consensus between panelists established the

(Continued on page 43)

National Stereoscopic Association 2012 Convention

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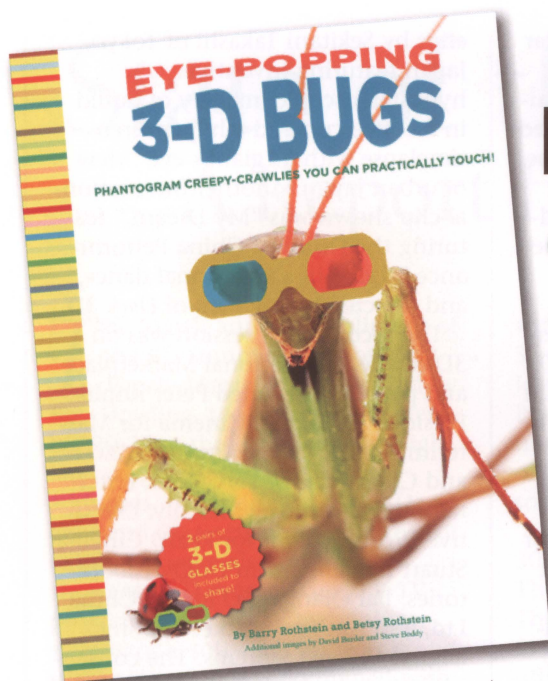
Email 3d@berezin.com or call 949 215 1554 for more information; <http://www.stereoworld.org/2012>



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Phantograms of a Small World

review by John Dennis


text page describes the many types of walkingsticks, which range from a half inch to 14 inches long. The inset caption in the facing phantogram of Vietnamese walkingsticks warns that these popular pets could be

a real problem if let out of cages, as outside of southeast Asia they lack natural predators and would out-compete native insects. But standing on a branch that rises enticingly above page 21, they look delicate

(Continued on page 45)

Some of the closest yet stereos in the format jump from the pages of the latest in an exciting series of big phantogram books, this one titled *Eye-Popping 3-D Bugs – Phantogram Bugs You Can Practically Touch!* by Barry Rothstein and Betsy Rothstein. Like their previous book, *Eye-Popping 3-D Pets* (SW Vol. 35 No. 3 page 27), this one is aimed at a young audience with text and images both entertaining and educational in nature.

All the right-hand pages are filled with large 9x12 inch phantograms (some of museum specimens, others of live creatures). Most of the left-hand pages feature at least one small anaglyph related to the large one, along with text providing interesting details about the species shown, from their food to their habitats and mating rituals. In one case, it was interesting to learn that beetles are the most numerous of insect species, with over 250,000 beetle species living from polar regions to deserts to rainforests. (Various beetles, in fact, are featured in full page images on the following seven pages.) Another

A common housefly, the biggest you'll ever want to see, stands on page 39 of *Eye-Popping 3-D Bugs*. On the facing text page, there's a Scanning Electron Microscope stereo of a fly's head by David Burder. 



The housefly is one of the most common and successful of all insects, and is found throughout the world. Because it carries at least 100 different kinds of disease-causing organisms, it is a huge problem for humans. Controlling its numbers is an ongoing battle.

Eye-Popping 3-D Bugs – Phantogram Bugs You Can Practically Touch!

by Barry Rothstein and Betsy Rothstein, Chronicle Books 2011, ISBN 978-0-8118-7772-5. Hardbound, 10 x 13 inches, 61 pages, 58 anaglyphic 3-D images, glasses included. \$19.99 from www.3ddigitalphoto.com, Amazon, or Scholastic Book Fairs.

Dan Symmes

1949-2011

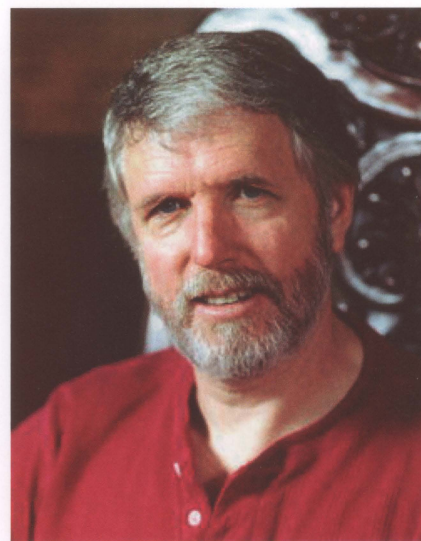
Dan Symmes unexpectedly passed away on September 21, 2011 after suffering a heart attack at his Woodland Hills home. He was busy promoting and producing 3-D as early as 1966, while he was still in high school where he published a fanzine titled *Dimension: The Magazine of Depth* about his passion. He would become a director/writer/cameraman in the film and video industry as well as president/CEO of his own company, DIMENSION 3 (D3), which provides 3-D (stereoscopic) film, TV and print technologies.

Symmes was cameraman and 3-D consultant for the 3-D film *The Stewardesses*, an amazing success eventually earning 27 million 1972 dollars at the box office. He worked on many films (mostly 3-D) as cameraman, optical effects or cameraman/supervisor during the 1970s. In 1979 he co-founded 3D Video Corp. and developed the first

practical 3-D system for broadcast TV. He was first to develop the techniques for correcting 3-D defects of 3-D films in post production (and now standard practice in the industry). In 1987 he formed Spatial Technologies Inc. (STI), and assumed the assets of 3D Video.

His latest 3-D work includes *Pirates of the Caribbean 4*, *Transformers 3* and *The Monkey King*, a major Chinese epic. He was a member of the Society of Motion Picture and Television Engineers (SMPTE), a Director of Photography (local 600, retired) and co-author of the book *Amazing 3-D*, (Little, Brown & Co., 1982-83). Many of his and his company's successes are listed and illustrated at <http://d3.com/> and www.3dcompany.com/ds2.html.

Generous with his time and knowledge, Dan invited me into his home after reading my articles for several years and we discussed our love for 3-D. In 1982 Dan co-wrote with Hal Morgan an amazing book on 3-D, rightfully titled *Amazing 3-D*. The book, which was published in hardbound and softbound is out of print but can be purchased on the used market. A review appeared in *Stereo World* Vol. 9 No. 5 page 25, and an excerpt of the book's coverage of the 3-D Comics of the 1950s appeared as the cover feature "The



Dan Symmes.

Very Brief Golden Age of 3-D Comic Books" in *Stereo World* Vol. 9 No. 4. Movie/Entertainment Book Club called *Amazing 3-D* "The most unusual book the club has ever offered." Dan was also behind and contributed to two 3-D issues of *American Cinematographer*, April 1974 and July 1983.

He was responsible for making television history with the World's First Network 3-D week on ABC in 1997. Along with Jeff Joseph and Bob Furmanek, he began and ran the 3-D Film Preservation Fund (3DFPF) which also put on both of the World 3-D Expositions in Hollywood at Grauman's Egyptian Theater in 2003 and 2006. (Dan had been named President and Chairman of the Board for 3DFPF.) His legacy also includes his famous (or infamous) red-right anaglyphs. (For his thoughts on the matter, see www.3dcompany.com/redright.html.)

Dan, you will be missed!

— Lawrence Kaufman

Cover of Dan Symmes' 1966 magazine *Dimension: The Magazine of Depth*, which predated *Stereo World*, *Reel 3-D News* and *Stereoscopy* by several years. The anaglyphic cover stereo from *House of Wax* is of course printed for Red Right viewing. An interview with Arch Oboler about his 3-D film *The Bubble* was featured inside.

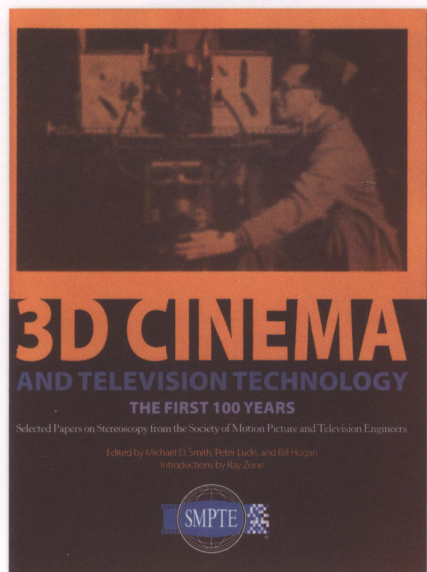


Dan Symmes shoots 3-D footage from a go-cart for the 1976-77 short *The Wild Ride*. As a tribute to his regard for this anaglyphic orientation, the image is presented for RED RIGHT viewing.



A Bookshelf of 3-D Technology

reviews by Ray Zone



When first founded in 1916 by C. Francis Jenkins, the technical society which published this compendium of 3-D papers was called the "Society of Motion Picture Engineers," SMPTE for short. The SMPTE began monthly publication of a technical journal which is still being published today by an organization which remains as vital as ever and has greatly assisted in the inauguration of digital 3-D cinema, primarily by the formation of rigorous and well-informed professional workgroups that make recommendations for industry standards.

By 1950, television had begun to proliferate and the organization and journal had been renamed the SMPTE for the "Society of Motion Picture and Television Engineers." By reading through the Journals of the SMPTE over the last century, it is possible to glean a fascinating overview of the evolution of the major communications media in the 20th century and their progress into the 21st. Over that period of time more than 100 articles were published on

3D Cinema and Television Technology, The First 100 Years - Selected Papers on Stereoscopy from the Society of Motion Picture and Television Engineers

Edited by Michael D. Smith, Peter Lude and Bill Hogan SMPTE, 2011, 550 pps, paperbound, \$89.00, ISBN 978-1-61482-900-3.

stereoscopic cinema and 3-D television. For this compendium the editors have selected 55 of the most significant articles on 3-D and organized them into a monumental volume that will save the earnest researcher a lot of time otherwise spent traveling to libraries and research centers.

Editors Smith, Lude and Hogan also invited me to write chapter Introductions and provide some historical background to each of the six separate chapter sections by which the compendium is organized. Chapter 1 covers "3D Pioneers 1916 through 1929" and the first paper is by C. Francis Jenkins from a 1919 issue of the *Journal* titled "Stereoscopic Motion Pictures," in which he prophetically surveys strategies for stereoscopic projection that ultimately achieved real reduction to practice. Papers by William Van Doren Kelley, inventor of "Prizma-color" and the "Plasticon" anaglyph process, and Jacob Leventhal, camera technician for the "Plastigrams" and "Stereoskops" novelty shorts of 1920s are also included in this first chapter.

Chapter 2 spans "The Pre-War Years 1930 through 1941" with contributions by H.E. Ives, Clarence Kennedy, Louis Lumiere, George Wheelwright of the Polaroid Corporation and John Norling. Norling was a consistent contributor to the *SMPTE Journal* and in this section discusses his production of "In Tune With Tomorrow," the short dual-band 3-D Chrysler film for the New York World's Fair of 1939-40. With Chapter 3, "3D Takes Off 1951 through 1953," Norling writes about "Light Control of Polarization and the Application of Polarizers to the Stereoscopic Process," in a seminal paper about the technology which was the basis for modern dual-band 3-D films and the use of silver screens. Other fascinating papers from Raymond and Nigel Spottiswoode, writing about the 1951 Festival of Britain 3-D films, and Colonel Robert V. Bernier are also included. The Spottiswoode brothers' book, *Theory of Stereoscopic Transmission*, is reviewed by John T. Rule and there

are a number of intriguing, somewhat obstreperous, letters to the Journal from Leslie Dudley, H. Dewhurst and Bernier that are also reprinted.

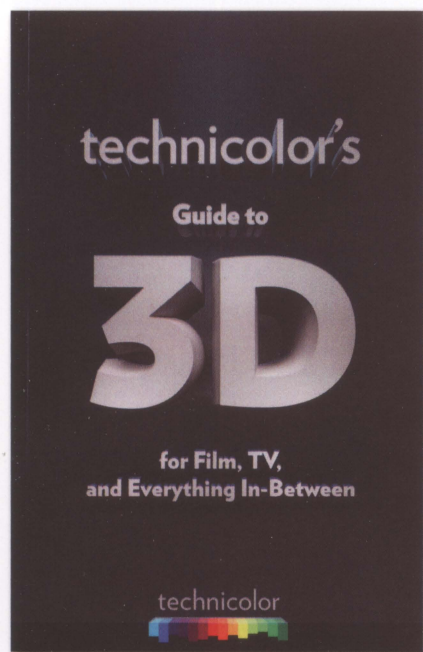
With Chapter 4 on "The Peak Years 1953 through 1955" the great boom of Hollywood dual-band 3-D films is discussed. In this section Norling's epic paper, "The Stereoscopic Art" is reprinted from its original publication in the PSA (Photographic Society of America) *Journal* as well as *SMPTE Journal*. At the time of its publication, Norling's paper was the most definitive history of stereography published to date. Documents and activities from the SMPTE Stereo Committee of 1952 are included in this section to provide a premonitory glimpse of the Society's activities with 3-D standards at a time that foreshadowed its work 50 years later with digital 3-D cinema.

"Understanding Human Depth Perception" is the subject of Chapter 5 with several seminal papers on stereoscopic perception reprinted. Of particular note is the reprint of the 1993 paper "Accommodation Response to Binocular Stereoscopic TV Images and Their Viewing Conditions" by Nobuyuki Hiruma and Tadahiko Fukuda, a rigorous study of the issue of accommodation (focus) and vergence (convergence). As 3-D TV proliferates, and companies like Samsung issue disclaimers and warnings about 3-D TV viewing, the Hiruma and Fukuda paper assumes ever greater relevance today on a daily basis.

Chapter 6, "Stereoscopic Imaging Evolves 1961 - Present" brings the SMPTE stereographic history up to date. It covers autostereoscopic processes, HDTV, and IMAX 3D and concludes with Lenny Lipton's landmark paper "The Stereoscopic Cinema - From Film to Digital Projection," which announced the modern era of present day single-projector digital 3-D. After making a succinct historical survey of 3-D systems, Lipton writes that "The deterrents to the widespread acceptance of the stereoscopic theatrical medium have, in principle, been solved by digital projection. The same projector can be

used for showing planar content as well as stereo content with the flip of a switch."

SMPTE and the editors of this compendium are to be congratulated on assembling a very timely work from the archives. It's a massive tome, not inexpensive and you wouldn't want to drop it on your foot, but it will save the student of stereographic history weeks, if not months, of time spent tracking down these valuable and historic articles.



Stereoscopic lexicography, like the practice of 3-D itself, has had a tenuous history. Precise description of human visual perception, much less the experience of the third dimension, has always been a challenge for scientists and stereographers who have endlessly sought a quantitative language to describe a qualitative phenomenon. In the absence of absolute metrics, the baffling complexity of finding accurate descriptors for the experience of depth through binocular stereopsis has proved a daunting and exacting affair for many inventors, scientists and artists.

Complicating the difficulties of this task is the fact that for decades a layer of hyperbole has been overlaid

atop many technological innovations that were often less than rigorous and composed, for the most part, out of wishful thinking as well as smoke and mirrors. And, frequently, these aspiring architects of the third dimension felt compelled to become neologists as well, to bring their technologies into the world alloyed with novel names like "Holo optics," "Space Vision," or "Dimension 3."

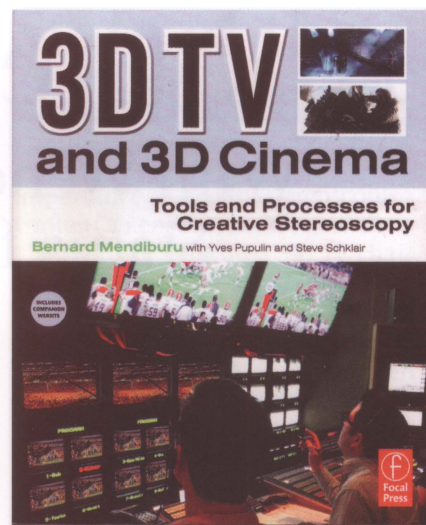
But Richard Kroon, VP of 3D Technology for the Technicolor Corporation, is up to the task. It takes a special kind of temperament to compile an encyclopedia or dictionary, much less one dedicated to stereoscopy. Kroon has previously authored *A/V A-Z* (McFarland & Co.: 2009), a similarly ambitious effort enumerating the technical apparatus and terminology of the audio-visual world. With this 215-page book, Kroon has given first iteration to a much longer tome that will be published early in 2012 by McFarland & Co.

Nevertheless, this Technicolor Guide to 3-D represents a landmark for the stereoscopic glossary as the first free-standing book on the subject. There have been previous listings, other efforts included in books and articles, as appendices or chapter addenda. But now there is a very nicely designed and definitive book on the subject. It incorporates some very clean and explanatory images, schematics and graphs. And it's quite up-to-date, incorporating newer acronyms such as "H.I.T." (horizontal image translation, formerly misused ambiguously as "convergence") and "ZPS" (zero parallax setting, formerly known as "homologous points").

It's a good thing the expanded, (though pricier) version of this book will be out in hardbound covers in 2012. This version may be a little difficult to acquire. It's not really available as a retail item even though it has a price and an actual ISBN number. That's because Technicolor, since it is now in the business of 3-D, has published this Guide to 3-D as a courtesy for clients, and/or potential clients. So just pretend that you're in the business of 3-D (maybe you are) and that you may be interested in retaining the services of Technicolor and maybe you can get a copy. They'll be happy to accommodate. Now, working professionals in the field of stereography can begin to understand each other. It's about time.

Technicolor's Guide to 3D for Film, TV, and Everything In-Between

by Richard W. Kroon, Technicolor
2011, 215 pps, paperbound, \$27.95,
ISBN 978-0-9834619-0-6.



Bernard Mendiburu is at it again. After producing *3D Movie Making, Stereoscopic Digital Cinema from Script to Screen*, his first book for Focal Press in 2009, Mendiburu has now, with the assistance of Yves Pupulin and Steve Schklair, authored a second volume that is both pragmatic and eclectic at once. The focus is given to 3-D TV and stereoscopic post-production with the second volume. A lot of stereoscopic water has gone under the bridge in two short years: *Avatar*, released December 15, 2009, woke up everybody in the entertainment world about 3-D and now 3-D TV, as well as other, smaller autostereoscopic displays with cellphones and tablets, have begun a gradual but inexorable rollout to public proliferation. And, in the meantime, Mendiburu's first book has become a "bible" for stereographers and directors of photography trying to wrap their heads, much less their two eyes, around 3-D cinematography and image capture.

There are so few truly practical manuals on stereoscopic production that it was almost a given Bernard's two books would become instant classics, virtually present on every location or set where 3-D was in development and production. It's a good thing because Bernard is very clear about how planar, or "2D" content is different from stereoscopic

(Continued on page 45)

3D TV and 3D Cinema – Tools and Processes for Creative Stereoscopy

by Bernard Mendiburu with Yves Pupulin and Steve Schklair, Focal Press
2011, 242 pps, paperbound, \$49.95,
ISBN 978-0-240-81461-2.

Apotheosis of the Body

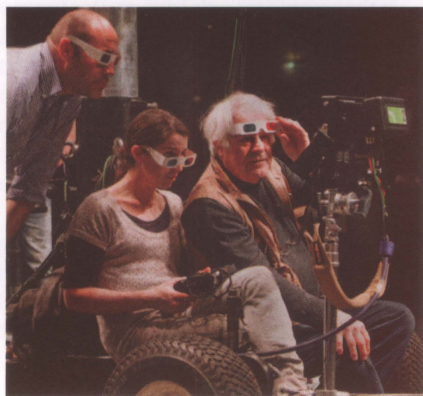
Wim Wender's Pina 3D Achieves Landmark Status for the Stereoscopic Dance Film

by Ray Zone

Though music and dance films have never performed particularly well at the motion picture boxoffice, their suitability for stereoscopic cinema seems obvious. The kinesthetics of the body in motion, within the virtual performative space created by z-axis imaging, presents a potential artistic allure that tantalizes yet rarely achieves full expression, wholly articulated. Sergei Eisenstein, considering the apparent physicality of stereoscopic cinema, wrote "The representation obtained may expand and recede deep into the

3D Supervisor Francois Garnier, assistant Josephine Derobe and director of stereography Alain Derobe preview 3-D using anaglyph glasses with a Transvideo monitor on the Pina 3D set.

(Photo courtesy of Hanway Films)



Garnier and director Wim Wenders observe the dancers in action while wearing 3-D glasses.

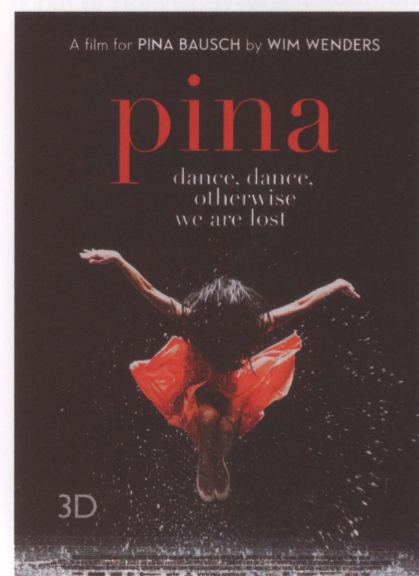
(Photo courtesy of Hanway Films)



screen producing the effect of space, or seem material, three-dimensional, tangible and moving on the audience—the effect of dimension."

The dance film is not new to stereoscopic cinema. Motion on the z-axis is itself a kind of visual dance, a perceptual kinesis enacted within the vision system of the spectator. In a sense, we may say that all three-dimensional motion pictures are a dance, a kinegraphic interaction between the eye muscles and the living lenses of the corneas, to emblazon photonic sprites moving within the great round theater of the brain. In 1952, Raymond and Nigel Spottiswoode produced a 13-minute stereoscopic short with dual-band 35mm film in black-and-white titled *The Black Swan*, featuring the Sadler Wells Group and Covent Garden Royal Ballet. For the Spottiswoode brothers, making *The Black Swan* was an opportunity to inaugurate the use of a fixed floating stereo window, with all balletic actions perceived in z-space to be behind this unmoving frame. Though bringing the performative space out into the audience somewhat, this technique produced a kind of distancing effect. This is quite ironic in view of the fact that the Spottiswoode's, in their book *Theory of Stereoscopic Transmission & Its Application to the Motion Picture* (UC Press: 1953), also created a mathematical table which "shows how large N values [distance to screen] and a big screen combine to increase the proximity and therefore the 'tangibility' of the image."

The 1953 M-G-M musical *Kiss Me Kate*, directed by George Sidney, with imaginative z-space choreography by Hermes Pan, is a fully realized artistic triumph for the stereoscopic dance film. It features energetic dances delivered by Ann Miller, Bob Fosse and others within a theatrical space graphically designed for three-



The one sheet poster for the film proclaims the central idea: "Dance, dance, otherwise we are lost."

(Photo courtesy of Hanway Films)

dimensional interaction and making imaginative use of forced perspective and converging lines in the set design. The 2010 3-D film *Step Up 3D*, directed Jon M. Chu, is similarly a total expression of stereoscopic choreography on screen. "Ultimately, the real stars of *Step Up 3D* are the choreographers," wrote Michael Rechtshaffen in a review for *The Hollywood Reporter*. "Led by the returning Jamal Sims and armed with an arsenal of balloons, bubbles, spraying water, lasers, chalk dust and anything else that might look awesome in 3-D, his team of choreographers pulls out all the stops to crowd-pleasing effect."

Pina Bausch, who discussed the making of this 3-D film with Wenders but passed away in 2009 before it was made, was a pioneer of Tanztheater, a marriage of theatrical performance with modern dance. Bausch developed this unique art form over 36 years living and performing with her troupe in



The exciting finale to *Pina 3D* features the classic Bausch piece *Full Moon*.

(Photo courtesy of Hanway Films)

Wuppertal, Germany. Wim Wenders was a great admirer of Bausch's oeuvre and with *Pina 3D* has created an intricate homage to the late choreographer that incorporates many of her best known works such as *Café Müller*, *The Rite of Spring* (featuring music by Igor Stravinsky), *Full Moon* and *Meeting Hall*. Excerpts recreating these classic Bausch works are punctuated by short duets and dance solos at a number of surprising exterior locations in Wuppertal and there are documentary glimpses of Bausch along with brief portraits of dancers reminiscing about the choreographer.

If the dances have a single thematic thread it would have to be the varieties of emotions that take place between men and women. The choreography is challenging and physically arduous for the dancers, but very suitable for 3-D and frequently astonishing. For a four week shooting schedule, Wenders and director of photography Helene Louvart retained the services of Francois Garnier as 3-D Supervisor and Alain Derobe as stereographer. Two different dual HD camera units were used, two Sony HDC-1500 cameras on a beam splitter and lighter Sony HDC-P1 cameras for Steadicam.

Derobe has a philosophy of shooting 3-D with what he calls "natural depth." The interaxial distance between the cameras is always varying, producing a dynamic and fluid z-space for greater emotional involvement depending upon the needs of the scene or moment. Hyperstereo effects were used for a

few scenes in which dancers are portrayed in a miniature setting as they are watched by two "giant" actors looking on. It's a beautiful effect with the stereography serving the shot quite appropriately. Derobe often used dynamic variable interaxial to "pull the IA" from as little as .8" to 2.75" and, in some cases to 4.7" This creative use of dynamic variable IA is one of the chief stereoscopic virtues of *Pina 3D*.

On June 11, 2011, at the Toronto International Stereoscopic Conference, after a screening of *Pina 3D*, Wenders gave a Keynote Address about 3-D. His words echoed those of Eisenstein when he said that "3-D belongs into the hands of documentary filmmakers, of independent writers, directors, authors, of people willing and able to forget limits, rules, formulas, recipes, and enter a whole new age of cinema, where there is more...connection. Existential connection. Believe it or not, 3-D has that connecting power." Watching the fluid grace of the dancers, the creative emplacement within imaginative exteriors and iterative gestures, the emotional power of connection is continuously in evidence with *Pina 3D*.

Oscar Flash

Pina will represent Germany at the 84th Academy Awards in the Foreign Language Film category. It's the first German documentary in this category, not to mention the first 3-D film. 🎬

State of the 3-D Business

(Continued from page 37)

importance of quality stereoscopic content to ensure market growth.

ESPN has a dedicated 3-D TV channel and installed a 3D Sports Lounge in the Exhibits area of the 3D Summit that showcased highlights from recent productions featuring soccer, golf and football. The 3-D TV market is currently being driven primarily with sports and music/concert content. Nature documentaries currently make up a large portion of the 3-D TV content as well.

The most well-attended event of the 3D Summit took place on the second day with a Keynote Session moderated by Variety's David Cohen who questioned Vince Pace and James Cameron about their current activities with the Cameron/Pace Group, a 3-D technology provider to the industry. Cameron noted that with the highly volatile evolution of 3-D production toolsets, it makes much more sense to lease or rent equipment for 3-D filmmaking rather than buying it. In a matter of a few weeks, the production tools can get smaller, lighter and more sophisticated. The Cameron/Pace group took the first order for the new Alexa cameras, for example, to integrate them into their fluidly evolving 3-D production packages which have been used on numerous 3-D movies and TV shows.

Editors working on 3-D TV programs or features would find a "Disparity Difference" display available from Technicolor highly useful for correction of stereoscopic errors. Richard Kroon, Vice President of 3D Technical Services at Technicolor was demonstrating the software as well as handing out copies of the "3D Dictionary" which he has authored for Technicolor and which will be coming out in an expanded version from McFarland & Company publishers early in 2012.

Ray Zone can be contacted at: r3dzone@earthlink.net. 🎬



Stereosurrealist Nudes fill Impressive Album

review by Wolfgang Sell

Polish stereographer Marek Saenderski contacted me a few weeks ago and asked if I would help publicize his new art nude book *Saenderski 3D World*. I normally don't do nudes so I almost said no. This would have been a very big mistake. The book arrived and instead of the standard nudes I was expecting I got what is, without a doubt, fine art.

The images are extraordinary and inspired. The "girls" fit seamlessly into the beautiful composed images and transport one into an imaginary world created by 3-D. From the girl in the beer glass to the one floating on a cloud in space, these are among the best artistic nude shots I've ever encountered. The author has succeeded in bringing these and many more wonderful images to life.

Inspired by surrealist painters such as Rene Magritte, Max Ernst, Salvador Dali and Paul Delvaux, Saen-

derski captures the scenes with great imagination and skill. The author laughingly jokes that he is the reincarnation of Delvaux. The images from his mind's eye through the lens and into print bring us into a new surrealistic world of beautiful naked women in glorious 3-D.

Saenderski grew up in Poland during the Communist regime. Once the country won its freedom in 1989, he was free to pursue his creative dreams. Graduating from Warsaw University with a sociology degree, he had been an exchange student at Santa Clara University. While there he had the opportunity to photograph Monument Valley, Sequoia, the Grand Canyon, San Francisco and other areas of the US, all in 3-D. Since then, 3-D photography has turned into his life's passion.

Today he shoots with three sets of linked digital stereo cameras, one for portraits, one for landscapes and one for under water scenes. Backgrounds used in his images are from around the world including Greenland, Egypt and the Chernobyl restricted area.

The book itself is spiral bound with a hard cover featuring 232 pages with 230 fantastic images and

Many nudes are digitally placed in the most dramatic, romantic and outlandish settings throughout *Saenderski 3D World*, with "The Unbearable Lightness of Being on Szczeliniec Wielki - Poland" being one of the less surrealistic of those, if perhaps a nod to the world of extreme sports.



Saenderski 3D World

by Marek Saenderski, Antares Art & Marketing 2011. Spiral bound hardback, 232 pages, 230 color stereo pairs with Loreo Lite viewer included. Available at \$59.00 US from www.saenderski3d.pl/index.php?lng=English&go=market3d.

a Loreo Lite viewer for \$59.00. I would consider this a bargain for a book that is a true work of art and a "must have" for any 3-D collector. To order the book Marek can be reached via his website www.Saenderski3D while www.saenderski3d.pl/index.php?lng=English&go=market3d gets you directly to the order page.

(Saenderski's other amazing stereography from around the world, along with that of Anna Pecko, can be seen at www.saenderski3d.pl/index.php?lng=English&go=galeria&grupa=30. Images from Iceland, Greenland, Petra, beneath the Red Sea, Poland and the abandoned city of Prypiat near Chernobyl can be viewed in several formats, with the Prypiat views of particular interest in this 25th anniversary year of the disaster.) 📷



One of several humorous images in Saenderski 3D World is "Avatar in Warsaw-Adventure in Pedestrian Subway under Wilson Square in Warsaw." In the image prior to this, the blue nude is seen leaping out of the Avatar poster with bow in hand, ready to do battle. Here, apparently creeped out by the situation on Earth, she tries returning to Pandora. The book's pairs are just under seven inches wide but fuse easily with the included Loreo viewer.

Phantograms of a Small World (Continued from page 38)

and harmless. Some other images that "stand out" (even among phantograms) are the Owl Butterfly on page 17, the Giant Haqrlequin Beetle on page 33, and the millipedes on page 59.

The more bothersome ghosting in the previous *Pets* book has been largely eliminated in *Bugs*, with even some fairly high contrast shots fusing nicely. In fact, the few images with much ghosting this time are those with dominant yellow-green elements in the critters or backgrounds. Placement of the captions for the large phantograms in boxes within the images is a bit jarring in some cases when the box is near the

subject or when the image plane surrounding the box isn't at all near the page surface of the box. In a couple of cases, this intrusion into the phantogram does detract from an otherwise impressive illusion.

The introduction to *Bugs* includes a brief explanation of 3-D photography and of the techniques involved in creating phantograms. The final two pages of the book include a dozen small stereo pairs of various bugs with viewing instructions in order to see their colors minus any anaglyphic interference or ghosting. While these are a worthy idea, nothing beats the larger than life size creatures that rise challengingly from

the pages of *Eye-Popping 3-D Bugs*, almost asking to be petted or have their antennae tickled. For any enthusiastic young bug collector (not to mention any fan of phantograms), this is an ideal gift.

If the book is ordered from the www.3ddigitalphoto.com website, it will be a signed copy and will include Collectors Sets of 4x6 inch insect phantogram cards. Barry Rothstein also publishes a weekly phantogram image via e-mail at www.3dDigitalPhoto.com/imageoftheweek.asp. In addition, he is guest editing an upcoming issue of the ISU magazine *Stereoscopy* (www.isu3d.org) dedicated, of course, to phantograms! 📷

A Bookshelf of 3-D Technology (Continued from page 41)

subject matter. And the new book is very much about the toolsets available for production of 3-D TV content. Mendiburu says the 3-D battle has been won and that "Now, the battle is about the quality of the equipment used in production. We have to debunk the idea that bolting two cameras together is enough." He couldn't have enlisted better expertise for authoring the book with Steve Schklair, founder of 3ality Digital and it's award-winning SIP or "Stereo

Image Processing" pipeline and Yves Pupulin, inventor of the Binocle stereo system. These two stereographers bring a wealth of expertise to the book regarding capture and finishing of digital 3-D TV content.

Succinct chapter breakdowns survey available 3-D image capture systems and stereo image processing platforms. Up-to-date resources and technologies are threaded throughout. Practical advice from seasoned stereoscopic professionals infests the

book with interviews and commentaries. A separate chapter offers "Opinions on Creative Stereoscopy" with some intriguing points of view from Vince Pace about 3-D aesthetics. And, for those who can't wait for the expanded edition or who have trouble acquiring the Technicolor version of Richard Kroon's 3-D Dictionary, a 52 page "3D A to Z" glossary by Kroon is included with salient high points of current stereoscopic terminology. 📷

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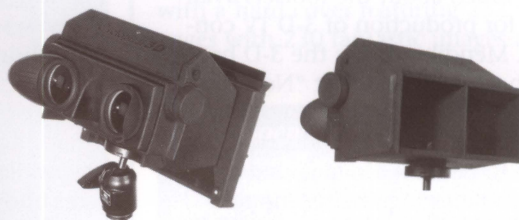
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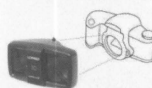
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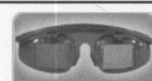
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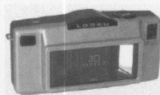
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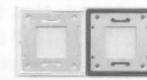
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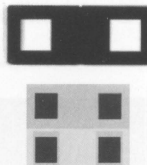
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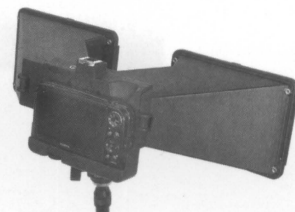
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